ISSUE EIGHTY-EIGHT UK: £2.50(rec) US: $5.50 Canada: $6.50

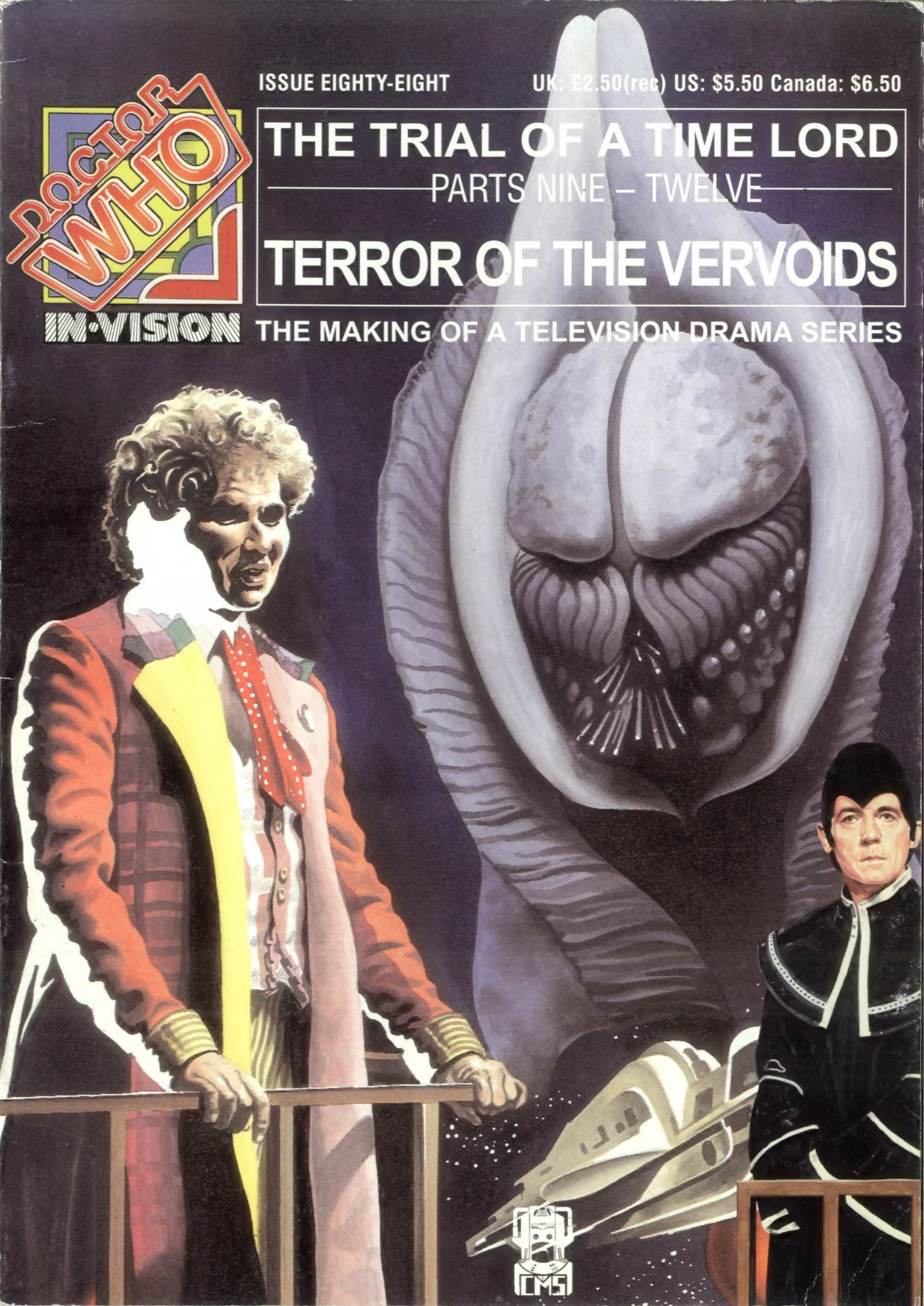
DOCTOR WHO IN-VISION

THE TRIAL OF A TIME LORD

PARTS NINE – TWELVE

TERROR OF THE VERVOIDS

THE MAKING OF A TELEVISION DRAMA SERIES



The Valeyard is part of the Doctor's future. Until the moment of the twelfth regeneration, he remains a probability, whose nature fluxes as the events which make up his past are defined and redefined, open to reshaping for good or evil, light or dark...

Concentrate.

Somewhere on that screen is the evidence that can clear you. *So concentrate...*

The Doctor tried to focus on the Matrix screen, and the miasma of vortex interfaces it displayed, but all he saw was the time eddy which had surrounded Peri as she died, an unwilling vessel for someone else's mind.

He'd already tried to access the events on Thoros Beta — and Ravolox, come to that — and found the Matrix gave him the record of his trial. His access to the Net was clearly limited, and didn't include material which had been withheld from the court. Or perhaps it was some sort of efficiency drive — why should the Matrix waste its time showing him something he'd already seen? Maybe the dead minds which made up the APC Net were simply bored at the thought of watching it all again.

The Doctor, on the other hand, had been terrified of seeing it again. As terrified as he was at the thought of looking into his future. An infinity of futures, all open for his inspection — and none of them would involve Peri.

He had to clear his mind somehow. Perhaps the temporal theory surrounding this glimpse of his future would be enough to occupy him? It was certainly mind-numbing enough. 'Once taken out of Time, the time stream of a Time Lord becomes non-linear. The events affecting him, past, present and future, take place simultaneously with his present, but are unconnected to his current history until the new loop reconnects to the original time stream.' The maths had followed, but the lay-Brig's version was that when he'd met his previous selves — the first few times at least — they could have died without it having any ill-effects further down his time-stream. If they'd been killed, their visit to the Death Zone would have been a redundant spur which never reconnected to his established history, and consequently he'd only remembered their experiences once the loop was complete and his history could flow back through it. After all, those events had only just happened...

But that was about all he could remember from Cardinal Valtrox's interminable temporal theory lectures (even Borusa had been willing to accept a six out of ten from students who'd suffered Valtrox's tutorials). He'd wondered for ages why the Academy had taught them the temporal physics of an event which was explicitly barred by the Laws of Time, but ever since it had happened he'd wished he'd paid more attention to those repetitive lectures, and a little less to Drax's attempts to enliven events with some practical temporal engineering of his own. If he had, he might understand what he was doing now.

He was out of time, which should mean that if he died this would become a redundant timeline, and he'd carry on living as if it had never happened — didn't it? But that assumed that his natural timeline didn't end at the trial, in which case this was his only chance to change that, and carry on. But he must carry on, surely, or the Matrix wouldn't be able to show him his future, right?

But did he want to, after Peri?

Concentrate.

Possible futures then, dependant on the outcome of the case. The real one already exists, but only to absolute time and his future selves, while he still had to make the choice which would determine it. Perhaps that was the point of the trial - not punish him, but to redefine his future, by teaching him a lesson. He'd emerge from the court a different person, almost as if the High Council had stepped inside his mind and commandeered his body.

He was getting a headache, and the images flashing across the screen didn't help. The TARDIS hovered there, its exterior the only constant in all the futures on offer. It seemed that even the Matrix couldn't envisage a reality where the Doctor had actually repaired his ship's chameleon circuit. There was something comforting in that — it proved that whatever happened, he'd always be the same good-natured bungler.

A bungler who got his friends killed. A bungler who spread chaos. A bungler who could no longer claim he got it right in the end, somehow.

***Concentrate*, he reminded himself again.**

The whole situation was like a perverse version of A Christmas Carol, he realised, and now it was time for The Ghost of Christmas Future to make its visit. He'd seen past and present, and now it was time for his final fate. Ignoring the time indexes, he spun the controls as far as they would go, and as the projection sped forward, he caught glimpses of himself as a hermit, a red-haired magician, even... For a moment, he could have sworn he saw a floppy coiffured fop and a glamorous blonde woman. Then he paused, shocked by the face which flashed across the screen as the Matrix cycled into other futures. A lean, bird-like figure with tortured, hooded eyes, leaning across the TARDIS console, long white hair slicked back from the lines of his aged forehead. The terrible weariness in that Doctor's face

chilled his younger self, as he began to wonder if that was the future he had ahead of him — an eternity of regrets and guilt which had mounted with every life. The exhaustion in the old man's face — old in lives and spirit as well as body and longing for the relief of death — was so apparent that the Doctor failed to recognise him as an older version of the prosecutor who'd been facing him across the court-room mere hours earlier. There was no way he would have done — no way he could have imagined that in one future the eyes which had speared him with relentless accusations as he watched Peri die could be filled with tears at thirteen lives of mistakes and losses.

This was pointless, the Doctor realised. He'd never seen the appeal of surfing the internet when there was a life to be lived in real-space, and a library filled with real books which would serve as an acceptable substitute when things got dull, so vicariously surfing his future had little appeal. The Ghost of Christmas Future could only show him his doom. He had to prove he had a future.

He redefined the parameters governing the Matrix, ordering it to focus on futures where his behaviour continued to match his past traits — meddling, socialising... shouting. But a bit less shouting, perhaps.

The screen resolved into a horrible vision of his agonised sweating face, as he laboured on an exercise machine under the merciless direction of an insatiable red-headed woman.

Well, he did have some bad karma to pay off, he supposed...

IN·VISION

The Trial of a Time Lord: Terror of the Vervoids

ISBN: 0953-3303
Issue 88
First published January 2000

Editor: Anthony Brown
Publisher: Jeremy Bentham

Features
2 *Schrodinger's Doctor*
4 *Bonnie Langford*
16 *Borderline*
17 *Review*
22 *Audience*
23 *Credits and References*

Production
3 *Origins, Script*
5 *Script Editing, Director & Team*
7 *Set Design*
8 *Costume*
9 *Make-Up, Visual Effects*
10 *Production Diary*
20 *Post Production, Cuts, Music and Sound*
21 *Transmission, Continuity, Trivia*

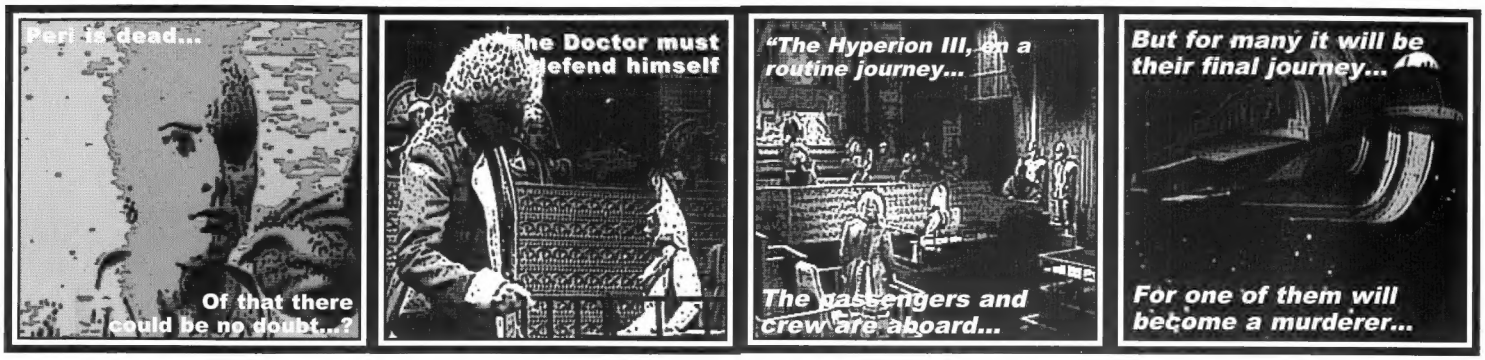
Format: Justin Richards, Peter Anghelides, June 1986
Doctor Who © BBC Television 1986,1999

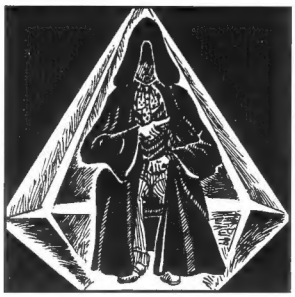
Contributors: Paula Bentham, Richard Bignell, David Brunt, Anthony Clark, Derek Handley, David J Howe, Andrew Pixley, Jon Preddle, Justin Richards, Gary Russell, Alan Stevens, Stephen James Walker, Martin Wiggins

Cover: Richard Farrell
Icons: Chris Senior
Graphics: Martin Proctor
Borderline: Gary Russell
Schrodinger's Doctor: Anthony Brown

Origination: GLA Productions
Colour, printers: S&B Print
Editorial address:
10 Gablefields
Sandon, Chelmsford
Essex, CM2 7SP
E-mail:
abrowne@cix.compulink.co.uk

Subscriptions:
8 issues for £23.50 (UK only; add £3.00 for mailing in card envelopes); USA/Canada £32/$48; Australasia £38.
Subscription Address:
Cheques payable to:
Jeremy Bentham
13 Northfield Road
Borehamwood, Herts
WD6 5AE UK


Peri is dead...
Of that there could be no doubt...?
The Doctor must defend himself
"The Hyperion III, on a routine journey...
The passengers and crew are aboard...
But for many it will be their final journey...
For one of them will become a murderer...



ORIGINS

The production of serial 7C coincided with arguably the unhappiest period in **Doctor Who**'s long history. These six episodes (THE TRIAL OF A TIME LORD parts nine to twelve, commonly known as TERROR OF THE VERVOIDS, and episodes thirteen and fourteen, to be covered in **IN-VISION 89**) were produced in an atmosphere of desperation, against the background of a severe bout of public in-fighting which was concluded by events that would dash the aspirations of all the major players. There were few winners and many losers, with the mere existence of six transmittable episodes being something of a triumph under the circumstances.

To fully appreciate the circumstances under which the studio bound Vervoid episodes were developed, it's worth recalling **Doctor Who**'s overall position at the dawn of 1986.

Against his initial expectations, John Nathan-Turner found himself retaining the **Doctor Who** Producer's chair for Season 23. Quietly he had anticipated reassignment following Michael Grade's eighteen-month production hiatus, but had accepted Jonathan Powell's request that he do one more year that would allow the show to "find its feet again". During the hiatus Nathan-Turner had been writing a number of treatments for new shows he wanted to produce — among them a re-launch of the magazine-based soap, **Compact**, and an idea for a series about nuns! According to Nathan-Turner's published memoirs, he was 'tipped the wink' during Season 23 that Powell was interested in one of his concepts, and hence hoped he'd soon be able to move on to a new project after assuring **Doctor Who**'s future for his successor.

Script-Editor Eric Saward was less than happy with his current lot in life. Grade's cancellation decision had hurt him deeply, as he felt the Controller's greatest criticisms were being levelled at the quality of story writing — his responsibility. He was also finding it increasingly difficult to work with John Nathan-Turner, whom he believed to be pandering excessively to the tastes of American **Doctor Who** fans. Saward fundamentally disagreed with him over the character profile of the new companion to be introduced during serial 7C, and in particular about who would play her… Even more than before, the show's Script-Editor was opting to spend more and more time working from home rather than endure what he perceived to be a fractious atmosphere at work.

Far more optimistic about the future was the series' actor, Colin Baker. Despite his enforced 'year off', Baker had been happy to sign up for what he understood to be his second year with the programme, albeit a season half the length of his first. He felt he was continuing the commitment he'd given to Jonathan Powell's predecessor, David Reid.

"He (David Reid) had asked me if I was prepared to commit myself to the programme for four years. Having said yes in 1983 to four years of 26 episodes a year, I actually did one year of 26 episodes (or the equivalent), nothing at all the next year, and just fourteen episodes the next."

Colin Baker, 1987

The programme's newest recruit, filling the slot vacated by Nicola Bryant, was the veteran actress and singer Bonnie Langford, whose career had begun with an appearance on **Opportunity Knocks** at the age of six. It's never been conclusively documented whether she was cast to fit the character, or the character was written specifically for her, though in contrast to past documents which had described Peri as a blonde and Barbara as a 23-year old student teacher, Mel's character description matches Langford perfectly. A few facts are however clear.

Firstly, it was Faith Brown (who played Flast in ATTACK OF THE CYBERMEN) who alerted John Nathan-Turner to a conversation where Langford had said she would like to appear in the series.

Secondly the Producer had an easy opportunity to sound out her views about being in **Doctor Who** as her agent Barry Burnett also represented Colin Baker, a connection which may have led to a chance encounter at an after-show party Langford recalls on her website *www.bonnie-langford.co.uk*. Thirdly, Nathan-Turner alone prepared the character profile for Melanie Bush, distributing it under his name from 5 July 1985 onwards.

"She has a mane of red hair, fierce blue eyes and freckles. She is 21 years old and a computer programmer from Pease Pottage, Sussex.

"She is heavily into health food and aerobics. She considers the Doctor overweight and in need of regular Jane Fonda-type movement exercises.

"She has a strong sense of humour and is often heard singing in the TARDIS, much to the annoyance of the Doctor… Although the Doctor is ferociously fond of Melanie, who prefers to be known as Mel (well, she would, wouldn't she?), he resists all attempts to stabilise his existence.

"Mel screams well and runs down corridors with elan. Despite being a computer programmer, Melanie cannot operate the TARDIS. On the odd occasion that she tries, disaster ensues."

Bonnie Langford had a meeting with the Producer in December 1985 where she read and approved the outline. She signed her initial six-month 'trial' contract that month believing, as she later stated to the Press, it would help to broaden her career into drama and away from typecasting as a song and dance trouper.

SCRIPT

One outcome of the original 9 July 1985 script writer's conference was that no less than three writers would participate in creating six scripts for production slots that would eventually be allocated to serial 7C — a figure which would increase to eight by the time the final scripts entered production. In part this was due to John Nathan Turner's decision to save money by placing the final sections of evidence (the Doctor's defence) and the season's court-based conclusion under a single production code, despite early scheduling commitments which has provisionally assigned staff to the expected conclusion, 7D.

As already documented (see **IN-VISION 86**), David Halliwell and Jack Trevor Story were asked to devise two episodes apiece that would comprise episodes nine to twelve, leaving Robert Holmes to supply the story's conclusion over episodes thirteen and fourteen (see **IN-VISION 89**). Equally apparent at the time was that nobody had any idea as to how the saga would end. The Doctor's fate and the motives of the true villains, whoever they might be, were questions left unanswered. Presumably it was expected the Script-Editor would keep up a watching brief, pulling plot strands together as writers came up with ideas.

The two writers were briefed to produce the Doctor's evidence, in his future as it might be (following the example of *A Christmas Carol*, where Scrooge is shown his fate if he doesn't mend his ways by the Ghost of Christmas Future). Problems arose as a pair

Bonnie Langford

Whereas Kenneth Williams's comments on Frazer Hines' kilt have been widely publicised, thanks to his diaries, Noel Coward's opinion — if any — of **Doctor Who** remain unknown. He is however known to have commented on its future co-star, Bonnie langford, when she was starring in a West End production of *Gone with the Wind*. They "ought to cut the second act — and the child's throat," quipped the Master.

By 1986, Bonnie-bashing had become a well-established tradition in Britain. During the run of THE TRIAL OF A TIME LORD alone, the Channel 4 sketch show **Who Dares Wins** commented that one of the advantages of miniature TVs would be that small objects — such as Bonnie Langford — would be virtually invisible, and featured a sketch where Child Protection Officers raided the home of parents who'd been planning to send their daughter to stage school. "If we can prevent another Bonnie Langford, anything's justified', commented Rory McGrath's policeman as a ring-tailed moppet was dragged outside and shot. The irony is that neither Langford nor her parents had planned to put her on the stage, as they'd also heard awful stories about child performers.

Nevertheless, Langford (born 22 July 1964) made her television debut at the age of six when she won the ITV talent show **Opportunity Knocks** singing *On the Good Ship Lollipop*, and soon found her image set in stone after playing the appalling Violet Elizabeth Bott in ITV's adaptation of the **Just William** stories. As she trained at the Italia Conte, musical and panto roles followed, including a stint as the youngest *Cinderella* in history at the age of 14, a part in the film *Bugsy Malone*, and the top-rated showcase **Bonnie and Lena**. The premature death of her co-star Lena Zavaroni in 1999 demonstrates why Langford's parents were wary of putting her on the stage, but Langford was able to make the transition from child-star to adult unscathed.

Still, by 1985 she was feeling ready for a change of direction. Despite a string of stage roles in musicals such as *The Pirates of Penzance* (as the love interest of Sylvester McCoy) and an on-going starring role as the lead of *Peter Pan: The Musical*, a career based on song and dance could prove dangerously narrow if tastes changed, as the recent cancellation of her song-and-dance vehicle **The Hot Shoe Show** (a victim of Michael Grade's 1985 clear-out) may have shown. On meeting Faith Brown at an after-show party and hearing of her role in ATTACK OF THE CYBERMEN, Langford commented that she'd love to do something like that, but was nevertheless a little surprised to be offered an ongoing role in **Doctor Who**, rather than a guest appearance.

Seeing the offer as an opportunity to prove herself as a straight actress, Langford accepted the role of Mel after reading John Nathan-Turner's character outline. Though she'd barely seen an episode of the series, thanks to theatre commitments, Langford was soon shown what she'd let herself in for by attending an American convention incognito, under the alias of Gwen Verdon, as she reveals on her website.

Thanks to the abbreviated seasons of the late 1980s, Bonnie Langford's 18 month stint on **Doctor Who** ran to only twenty episodes, to the relief of those certain fans. Langford herself understood their criticisms, admitting that she'd cringed when her first episode was shown at a preview screening, while her future co-star Sylvester McCoy has commented that the production team could have done more to help her make the transition from stage to screen, by advising her better on how to aim her performance at the camera, not the live audience she'd become an expert at dealing with.

After leaving **Doctor Who**, Langford moved straight onto a theatrical run in *Charly Girl*, the first of many more musical roles including an acclaimed run in *Sweet Charity* (a role originated by the original Gwen Verdon!). She has however returned to straight acting on television from time to time, including — ironically enough — an appearance in one of Noel Coward's **Tonight at 8.30** plays when Anthony Newley and Joan Collins brought them to BBC1. She followed Mel into computing in 1999 with the launch of her website www.bonnie-langford.co.uk, shortly before she agreed to reprise the role of Mel in Big Finish's audio series, beginning with Steve Lyons' *The Fires of Vulcan*. The critics may yet have to eat their words...

Stage

Gone With The Wind	Theatre Royal 1970
Gypsy (Baby Jane)	Piccadilly & Broadway, 1971
Cats	New London Theatre
The Pirates Of Penzance (Kate/Mabel)	Theatre Royal, Drury Lane & London Palladium
Peter Pan - The Musical (Peter)	Aldwych Theatre
Me and My Girl (Sally)	Adelphi Theatre
Sweet Charity	Victoria Palace Theatre
Charlie Girl	Tour
42nd Street	Tour
Hollywood and Broadway II	Tour
Oklahoma!	Tour

Television

Junior Showtime	
Saturday Starship (Host)	
Just William (Violet Elizabeth Bott)	1977-78
The Hot Shoe Show	1980-85
Lena And Bonnie	1976
This Is Your Life	1986
Tonight at 8.30	FAMILY ALBUM

Film

Bugsy Malone	1977
Wombling Free	1975

Albums

Cats (Original Cast Recording)
Gypsy (London Cast Recording)
Wuthering Heights (as Isabella)
Seven Brides For Seven Brothers (as Millie)
Oliver (as Nancy)
Songs Of Rodgers And Hammerstein II
Leading Ladies
Bonnie Langford Now

of writers new to **Doctor Who** struggled to meet the show's demanding format. Interviewed for ***Doctor Who*** *Magazine* Saward, recalled one encounter with Jack Trevor Story. "He came up to me with an idea for his section of the trial. "I've got an idea of a man, sitting in an empty gasometer, playing a saxophone." I told him, "That's sounds wonderful, but I don't think we can use it in **Doctor Who**."" After that exchange Story took a backseat on the project, effectively bowing out in early-autumn 1985.

David Halliwell went further, producing a full plot breakdown for a two-parter entitled *Attack from the Mind*. The story's basis, which owes nods to GALAXY FOUR and **Star Trek**'s pilot, THE MENAGERIE, was the old motto about never judging by appearances. The beautiful but physically weak Penelopeans are being attacked by savage, rat-like beasts called Freds. It transpires, however, that the Freds are being driven insane due to mental images being planted in their minds by the Penelopeans, who thrive on experiencing the Freds' reactions to these hallucinations. Despite the Doctor's best efforts, the two races would eventually wipe each other out, providing the Valeyard with further evidence (possibly faked) of the Doctor's guilt.

Halliwell's material underwent some rewriting — notably changing the name Freds to Trikes — before ultimately Saward issued a rejection letter on 18 October, citing lack of energy or humour.

That left nothing in the cupboard. Over the next week Saward and Nathan-Turner agreed they should urgently seek a single four-part serial rather than a pair of two-parters. With this in mind Saward started a trawl among writers who knew the series and whose work he admired. The most positive response came from former Script-Editor Christopher Bidmead, from whom Saward had commissioned FRONTIOS in 1983. He was formally contracted to produce a breakdown and a draft script on 29 October from a plot provisionally titled *The Last Adventure*.

Retitled *Pinacotheca* Bidmead worked on his storyline over Christmas 1985, delivering first and then second drafts of his storyline. These second drafts were received by the BBC around 9 January 1986, but to Saward's mind they still were not working. Believing them to be dull and insubstantial he sent a letter of rejection to Bidmead on 7 February.

Time was now running short to find a replacement. It was Ian Levine who suggested Saward might like to contact P.J. Hammond, creator of the Seventies sci-fi series **Sapphire and Steel** which both of them admired. Hammond expressed interest and submitted a story idea which, in turn, led to a commission on 10 February. The story's working title was *End of Term*, though this was changed to *Paradise Five* by the time Hammond submitted a draft script for the first episode towards the end of February.

"A fantasy-oriented piece, *Paradise Five* would have seen the Doctor masquerading as a businessman and Mel as a hostess in order to discover the sinister secrets of a planet supposedly designated as a holiday haven for overworked executives, both human and alien. At first sight the Paradise would have seemed idyllic, being run by two seemingly friendly characters called Michael and Gabriel with the assistance of a host of beautiful girls with names such as Stella and Bella and, to perform the menial tasks, a race of creatures known as Cherubs. However, it would ultimately have been exposed as a brash, artificial front for murderous money-making schemes. The Doctor's task would have been further complicated throughout the plot by the fact that the planet was plagued by a race of evil, ghost-like entities called Angels."

Doctor Who — the Eighties, Howe, Stammers, Walker, 1996

Reportedly Saward favoured the novel approach of this story, but John Nathan-Turner did not and instructed that it be turned down. Before the end of the month yet another rejection letter was on its way. Depressed and desperate now, Saward trawled through his records to find substitute writers who were fast, understood the show's formula, and could generate scripts efficiently. In the end, however, it was John Nathan-Turner who prompted the use of two writers from the previous season, Pip and Jane Baker.

According to Pip Baker's account in ***Doctor Who*** *Magazine*', the actual commission came thanks to a chance encounter when the Bakers returned from a holiday which had left them out of contact. As he told Richard Marson in 1988, "We'd been abroad, and on our return we met John Nathan-Turner in a lift at the BBC. He said, "Where on Earth have you been? We need a story." So we wrote the Vervoid story. We were never part of the decision to make the trial format for the season… We were told only that the Doctor was on trial in the previous two adventures, and our brief was that we had to provide the Doctor's defence in a story set all within the studio."

It is doubtful any other alternative to hiring the Bakers could have been arranged at such a late date, given that the Director was due to join the project in little over a month. So, while unhappy at the general turn of events, Saward was willing to call the pair into the office to discuss a plot — any plot.

"The season just wasn't working… Jack Trevor Story and David Halliwell's scripts were eventually junked and Pip and Jane Baker were brought back. It was an act of absolute desperation. I simply had no-one else! The idea of a thriller in space was mine, alas, which they went away and worked on. When I read the first two scripts I just thought it was a total waste of time, and I left not long after." ***Eric Saward DWB 57, 1986***

SCRIPT-EDITING

The brief to write a four-part serial set entirely within the studio was sanctioned by Nathan-Turner as a way of better balancing his already stretched resources. Combining two stories into one had already returned him some benefit by limiting what Barry Letts once referred to as the number of 'first nights', though this effect was less marked than might have been, as the intention had always been that Jack Trevor Story and David Halliwell's stories should share sets. If he then placed the concluding story under 7C's production umbrella, he would achieve two stories for the production overheads of a single six-parter.

Managing this, however, would mean shooting the two stories almost as Rodney Bennett had shot THE SONTARAN EXPERIMENT and THE ARK IN SPACE back in 1974. Namely he would have to record one serial almost totally on location, and the other rigged for a studio environment.

The Bakers devised and wrote out their whodunnit idea over the weekend of 1 and 2 March 1986. Delivering it to the production office the following week, they were rewarded with a script commissioning contract on 6 March. But the pace would be hard going, as Pip Baker later confided to ***Doctor Who** Magazine*.

"We came to an arrangement where we would write an episode a week and run it down to Television Centre on the Sunday. They would read it on the Monday and phone us back to say, "Proceed." After we'd done two we went in and spent a day with Eric Saward, going through and discussing how it fitted in with the rest of the concept. We still didn't know what the outcome of the trial would be — we were never told. The last two episodes were being kept very much a secret. We were being asked to put things in for which we were given sort of half explanations. The suggestion that the Matrix had been tampered with, for instance. We never really understood why. Anyway, we delivered the scripts and there was this great silence, so we phoned the office and the next thing we heard was that Eric had left the BBC."

Pip Baker, DWM 137, 1988

Despite Pip Baker's assertion that they were working to a weekly turnaround, there is evidence to suggest delivery deadlines were a little more generous. On 4 April he and Jane Baker wrote to Eric Saward announcing the completion of episode two of the storyline they had chosen to call *The Ultimate Foe* (for notes on story titles, see **Trivia**). The following week they had a meeting with Saward to discuss progress so far and suggested content for the remaining two parts. It was the last time they saw Saward at the BBC. A few weeks later Saward staged the first of what would become increasingly lengthy walk outs, followed by periods of non-contactability. At this time he had not formally submitted a letter of resignation, but the effect was the same. The show had lost its full-time Script-Editor, leaving John Nathan-Turner no option but to carry out this role himself in addition to the tasks of producing a season now into full production.

The final pair of scripts was delivered 9 May, although it was ten days before the over-burdened Nathan-Turner got around to acknowledging their arrival. In a reply to them dated 19 May he recorded how delighted he and the Director were with the finished story, and that both Honor Blackman and Michael Craig had accepted parts based on reading these drafts. Drama Early Warning synopses advertising the Vervoids story as TRIAL OF A TIME LORD 9-12 were issued next day.

Saward did agree to carry out further work on serial 7C shortly after Robert Holmes passed away on 24 May 1986, but only on the two concluding episodes of the serial Holmes had been working on prior to his final illness. Any tweaks or edits to the Vervoid instalments would be solely Nathan-Turner's responsibility.

DIRECTOR & TEAM

Chris Clough was booked to helm serial 7C as far back as 8 January 1986. Born 1951 in Harrogate, Yorkshire, Clough's career path at first looked set to take him into accountancy, but after quickly getting bored he decided to embark down a path into further education, winding up at Leeds University studying English literature. The university boasted a full-time equipped and staffed TV studio where Clough spent three years producing satires, documentaries and other student plays.

Emerging with a showreel Clough accepted a job at Granada Television in 1974, conducting research for locally-based magazine and news shows. Gradually he worked his way up through the ranks, eventually being given the opportunity to direct his own documentaries and studio based programmes.

He went freelance in 1982 and was picked to handle casting and directing the very first episodes of Channel Four's new Merseyside-based soap, **Brookside,** where the supporting cast would contribute a number of actors to TERROR OF THE VERVOIDS. He did eight of these which, in turn, brought him to the attention of Julia Smith, who was looking to increase her pool of Directors for the BBC's new soap opera, **EastEnders**. During his first stint there, Clough met assistant Director Gary Downie, who suggested he might like to apply for a **Doctor Who** commission.

"It's not like anything I've ever worked on. When you first look at the script you wonder how the hell you're going to do it. You have no idea what the writer is talking about. It's only when you read and read and read and get a few ideas and start to imagine what these characters are going to look like that you begin to get a handle on it. Up until then, it's just impossible.

"The great thing about **Doctor Who** is that it's totally up to the Director in most cases to create a visual style to his story. The script says, "The green slime spread across the planet and something crawled out of it", and it's really up to you, in association with your designers, to come up with something that's interesting, fun, realistic and visually out of the ordinary."

Chris Clough DWM 231, October 1995

By co-incidence Clough's agent was also in contact with John Nathan-Turner at this time so, faced with recommendations from two directions, the **Doctor Who** Producer agreed to let him try out for the series. It was a daunting experience, going from soaps to science-fiction, but it was a challenge the 35-year old Director soon warmed to.

Supporting Chris Clough on his **Doctor Who** debut were a mixture of old and similarly new faces. The Set Designer was Dinah Walker whose only previous experience of the show was a stint as an assistant designer on PLANET OF FIRE. Originally she was down to design all six episodes, but commitments to another programme meant she was unavailable to look after the location-based elements dominating episodes thirteen and fourteen.

Responsibilities for **Costume** fell to Andrew Rose, creator of the anti-matter monster for PLANET OF EVIL in 1975, and Sharaz Jek's startling asymmetrical costume in 1984's THE CAVES OF ANDROZANI. Shaunna Harrison was in charge of **Make-up**, this being the first of two **Doctor Who** assignments she would handle within a year of each other.

Kevin Molloy was the **Visual Effects** Designer assigned to 7C. He had cut his teeth on the programme last year with TIMELASH, for which he had devised an imaginative range of special props and pyrotechnic sequences. On this show the greater volume of his work would be seen during episodes thirteen and fourteen, but there would still be enough to keep him occupied on these studio segments, particularly with the provision of special props and floor effects.

Incidental **Music** was allocated out to the Radiophonic Workshop for the first and only time this season, with long-term **Who** veteran Malcolm Clarke asked to provide the compositions. At first it was expected that Clarke would provide music for all six episodes, but owing to the Workshop's rosta having been worked out at the beginning of the year, when it was still anticipated there would be a two-part serial 7D, Clarke proved available only for a four-episode run. Even so, this still entailed some minor tweaking of schedules to ensure Clarke was available for the appropriate four weeks.

A similar problem was faced with allocating an Electronic Effects Designer. Scheduling had Dave Chapman down to handle 7C's four episodes, with Danny Popkin booked for the two-part 7D. This assumed that 7C would be made before 7D. Instead, most of the former 7D would be shot on location at the start of 7C's schedule. Merging the last two trial stories into one left Chapman available to handle episodes thirteen and fourteen, plus half of the Vervoid story, and Popkin to handle the other half. Wisely, yet more tweaking rebalanced the line-up.

Special **Sound** engineer, Dicks Mills, who was free to undertake all six episodes, faced no such problems. Another familiar face throughout the whole of 7C was that of Production Manager, Ian Fraser, husband to Director Fiona Cumming.

Honor Blackman

Born on 22nd August 1926, Honor Blackman became the prototype for the archetypal sixties woman, **The Avengers** Girl, when she was cast as Mrs Catherine Gale over series creator Sydney Newman's objections in 1962. Newman has feared that Blackman would carry over her past as a 'Rank Starlet', but instead she followed her then husband Maurice Kauffman's suggestion that she play the scripts — written for Ian Hendry — as a man. In the process she managed to knock out a stuntman, and make the series a hit.

Blackman quit **The Avengers** after two years to play Pussy Galore in the all-time great Bond film *Goldfinger*, and came straight to **Doctor Who** from the West End convent farce *Nunsense*. During the early 1990s she renewed her TV fame with a regular role as feisty grandmother Laura in the ITV sitcom **The Upper Hand.**

To Walk with Lions (Joy Adamson) 1999
Talos the Mummy (Chief Inspector Shea) 1998
Behind the Scenes with Goldfinger 1995
The Secret Garden (Mrs Medlock) 1994
Voice of the Heart (Doric Asterman) 1990
The Upper Hand (Laura West) 1990-96
Crossbow (aka William Tell) 1986
Minder on the Orient Express
(Helen Spender) 25/12/1985
The First Olympics: Athens 1896
(Ursula Schumann) 1985
Lace (Selma) 1984
The Secret Adversary (Rita Vandemeyer)
TVM 1982
Never the Twain 1981-91
The Cat and the Canary (Susan Sillsby) 1979
Age of Innocence (Mrs. Boswell) 1977
Summer Rain 1977
To the Devil a Daughter (Anna Fountain) 1976
Benjamin Franklin: The Rebel 1975
Robin's Nest 1977-81
Wind of Change
The Three Musketeers (uncredited) 1973
Columbo (Lilian Stanhope)
DAGGER OF THE MIND
The Movie Quiz
Something Big (Mary Anna Morgan) 1971
Fright (Helen) 1971
Out Damned Spot
Visit from a Stranger
The Last Grenade (Katherine Whiteley) 1970
The Virgin and the Gypsy (Mrs. Fawcett) 1970
The Last Roman 1969
Lola (Mummy) 1969
Kampf um Rom II (Amalaswintha) 1969
Twinky 1969
Kampf um Rom I (Amalaswintha) 1968
A Twist of Sand (Julie Chambois) 1968
Present Laughter 1968
Shalako (Lady Baggett) 1968
The Wide Open Door 1967
Moment to Moment (Daphne Fields) 1965
Life at the Top (Norah Hauxley) 1965
The Secret of My Success (Lily) 1965
Goldfinger (Pussy Galore) 1964
Jason and the Argonauts (Hera) 1963
The Explorer
The Avengers (Cathy Gale)
Seasons Two and Three
A Sense of Belonging 1962
Serena (Ann Rogers) 1962
A Matter of WHO (Sister Bryan) 1961
Top Secret 1961-62
Man of Honour
Ghost Squad (Laura) THE PRINCESS
The Saint (Pauline Stone) THE ARROW OF GOD
Danger Man (Joan Bernard)
COLONEL RODRIGUEZ
Probation Officer (Female Probation Officer)
1959
The Four Just Men (Nicole)
(Dan Dailey episodes)
A Night to Remember (Mrs. Liz Lucas) 1958
Rodriguez A15
The Invisible Man (Katherine Holt)
BLIND JUSTICE
The Square Peg (Lesley Cartland) 1958
Account Rendered (Sarah Hayward) 1957
Danger List 1957
You Pay Your Money 1957
Diplomatic Passport (Marelle) 1956
Suspended Alibi (Lynn Pearson) 1956
Breakaway (Paula Grant) 1955
The Glass Tomb (aka *The Glass Cage*)
(Jenny Pelham) 1955
The Delavine Affair (Maxine Banner) 1954
Outsiders 1954
The Yellow Robe
The Vise 1954
The Rainbow Jacket (Mrs Tyler) 1954
Come Die My Love 1953
Green Grow the Rushes (Meg Cuffley) 1951
Manchas de sangre en la luna 1951
So Long at the Fair (Rhoda O'Donovan) 1950
A Boy, a Girl and a Bike (Susie Bates) 1949
Conspirator (Joyce) 1949
Diamond City (Mary Hart) 1949
Qurtet (Paula) 1949
Homecoming 1948
Daughter of Darkness (Julie Tallent) 1948
Fame Is the Spur 1946

Michael Craig

For Michael Craig, the role of Commodore Travers must have felt like coming home — except that in space, no one suffers sea sickness. When he'd embarked on an acting career after working as a merchant seaman, one of his first roles had been in a part in *The Cruel Sea*, and two years before he was cast as the Hyperion III's captain, he'd been Captain John Anderson, master of the North Sea ferry Dana Anglia, in the BBC soap **Triangle**.

Launched in 1981, **Triangle** was a twice-weekly soap opera filling a slot shortly to be shared by Peter Davison's **Doctor Who**, starring Kate O'Mara and shot aboard the ferries of the Norwegian company Tor Line as they made the day-long journey between Felixstowe, Gothernberg and Amsterdam.

One year, a corporate take-over and a critical mauling later, Kate O'Mara left the show, and Captain Anderson was moved from the fictional *Terson* to the bridge of the *Dana Anglia*, the real-life flagship of DFDS (later Scandinavian Seaways) who'd taken over Tor Line and spotted an opportunity to publicise their four-year old flag ship to soap fans. The poor reviews and the seasickness remained unchanged, but Craig remained with the series throughout its three-year run.

Born in Poona, India on the 27th January 1928, Michael Craig first found fame as the dashing Dr Stephen Russell in the ITV soap opera Emergency Ward 10. After a substantial career in British films, Australian and European films during the 1960s he returned to television as the British film industry wound down in the early 1970s.

Alongside this, Craig also scripted three films between 1960 and 1981 - *The Killing of Angel Street* (1981), *The Fourth Wish* (1976) and *The Angry Silence* (1960)

Brides of Christ (The Bishop) 1992
G.P. (Dr. William Sharp) 1988
Appointment with Death (Lord Peel) 1988
The A-Team (Himself- Culture Club)
D16 COWBOY GEORGE
Hot Resort (BoBo) 1985
Stanley: Every Home Should Have One 1984
Tales of the Unexpected (Donald)
E2 THE EAVESDROPPER
Triangle (Captain John Anderson) Three Seasons
Tycoon: the Story of a Woman 1983
Turkey Shoot 1981
Escape 2000 (Charles Thatcher) 1981
Tales of the Unexpected D17 HIJACK
Shoestring D4 THE MAYFLY DANCE
The Professionals (Guthrie)
THE ACORN SYNDROME
The Timeless Land TVM1980
Rose Bloom Twice TVM1978
The Irishman (Paddy Doolan) 1978
The Danedyke Mystery 3/6 - 15/7/79
The Foundation 1977
The Emigrants 1976
The Fourth Wish (Dr. Richardson) 1976
Per amore 1976
Ride a Wild Pony (James Ellison) 1976
Port Essington 1975
Second Time Around (Harry) 1974
Last Rites TVM1974
Inn of the Damned (Paul Melford) 1974
Arthur of the Britons (Kurk)
B8 SIX MEASURES OF SILVER
The Vault of Horror (Maitland) 1973
Play of the Month: *Tartuffe* 1971
A Town Called Hell (Paco) 1971
Pandora 1971
Appuntamento con il disonore 1970
Country Dance (Douglas Dow) 1970
The Fourth Mrs. Anderson 1970
Lola (Daddy) 1969
The Royal Hunt of the Sun (Estete) 1969
Husbands and Lovers
The Talking Head
Tiger Trap
Daddy, Kiss It Better
Twinky 1969
Star! (Sir Anthony Spencer) 1968
Historia de una chica sola 1968
Spoiled 1968
Sandra 1966
Modesty Blaise (Paul Hagan) 1966
La Musica 1965
Vaghe stelle dell'Orsa (Andrew) 1965
Life at the Top (Mark) 1965
Of a Thousand Delights 1965
Summer Flight 1964
Stolen Hours (Dr. John Carmody) 1963
Captive City 1963
A Pair of Briefs (Tony Stevens) 1962
La Città prigioniera (Capt. Elliott) 1962
The Iron Maiden (Jack Hopkins) 1962
Life for Ruth (John Harris) 1962
Mysterious Island (Captain Cyrus Harding) 1961
Cone of Silence 1961
No My Darling Daughter (Thomas Barclay) 1961
Payroll (Johnny Mellors) 1961
Doctor in Love (Dr. Richard Hare) 1960
The Angry Silence (Joe Wallace) 1960
Sapphire (Inspector Learoyd) 1959
Life in Emergency Ward 10
(Dr Stephen Russell) 1959
Upstairs and Downstairs (Richard) 1959
Nor the Moon by Night (Rusty) 1958
The Silent Enemy (LS Knowles) 1958
Sea of Sand (Capt. Cotton) 1958
Campbell's Kingdom (Boy Bladen) 1957
High Tide at Noon (Nils) 1957
The Black Tent (Faris) 1956
Eyewitness (Jay) 1956
House of Secrets (Larry Ellis) 1956
Yield to the Night (Jim Lancaster) 1956
Svengali (Zouzou) 1956
Handcuffs, London 1955
Passage Home (Burton) 1955
Forbidden Cargo 1954
The Embezzler (uncredited) 1954
The Love Lottery 1954
Malta Story 1953
The Cruel Sea 1953
The Magic Box 1951
St Joan 1951
Passport to Pimlico 1949

Malcolm Tierney

Perhaps remembering Chris Clough's work on **Brookside**, fans were quick to spot a Scouse accent in the Vervoids' hushed whispers. Somehow Malcolm Tierney escaped such criticism, even though he was then coming to the end of a long stint as the soap's in-house gangster Tommy McArdle, the hard man who could be guaranteed to give bad boy Barry Grant a severe beating at least once a year.

McArdle was in many ways a defining role for Tierney, as he rapidly became the actor of choice when directors wanted a low-key, successful but essentially untrustworthy character — from either side of the law. In 1986 Tierney made his first appearance **Lovejoy**'s Charlie Gimbert, the nouveau riche and faintly corrupt antique dealer who invariably took most of the profits and none of the blame from Ian McShane's latest misadventure, and later reprised the role in **Lovejoy**'s five year revival during the 1990s. In **House of Cards** he played Patrick Woulton, one of the many Tory ministers Francis Urquhart is able to blackmail into resignation, and appeared alongside Michael Jayston as the duplicitous Geoffrey Emswirth-Smythe in David Nobbs' comedy-drama **A Bit of a Do**. Most recently, Tierney has been seen as the self-serving Chief Constable in **Dalziel and Pascoe**, while his telefantasy career includes three notable appearances — the supernaturally-inclined **Bergerac** episode WHAT DREAMS MAY COME, the third season **Out of the Unknown** episode THE SONS AND DAUGHTERS OF TOMORROW, and in an early uncredited role in the biggest SF film of all — *Star Wars*.

Dalziel and Pascoe (Chief Constable Raymond)
THE BRITISH GRENADIER; TIME TO GO; RECALLED TO LIFE; ON BEULAH HEIGHT; CHILD'S PLAY
A Life for a Life (D.I. Holland) 1998
The Bill (Ralph Moles) BAD FEELINGS
The Saint (Russian Doctor) 1997
The Apocalypse Watch (Clive) 1997
Braveheart (Magistrate) 1995
In the Name of the Father
(Home Office Official) 1993
House of Cards (Patrick Woolton) 1990
A Bit of a Do (Geoffrey Ellsworth-Smythe) 1989
Little Dorrit: Nobody's Fault (Bar) 1988
Room at the Bottom (Dr. Barton) 1986
Lovejoy (Charlie Gimbert) 1986, 1991-94
Bergerac WHAT DREAMS MAY COME TRUE
CATS Eyes (Maguire)
WITH VINEGAR & BROWN PAPER
The Gentle Touch (Thorne) SECRETS
Pope John Paul II (Skarzynski) TVM1984
Spyship (Harding) 1983
The Medusa Touch (Deacon) 1978
Lillie (Lord Charles Beresford) 1978
Star Wars (Lt Shann Childsen - uncredited) 1977
The Sweeney (Miller) DOWN TO YOU, BROTHER
The Wild Little Bunch (Mr. Michael) 1973
All Neat in Black Stockings (Photographer) 1968
Out of the Unknown (Simon Willows)
THE SONS AND DAUGHTERS OF TOMORROW
Family Life (Tim) 1972

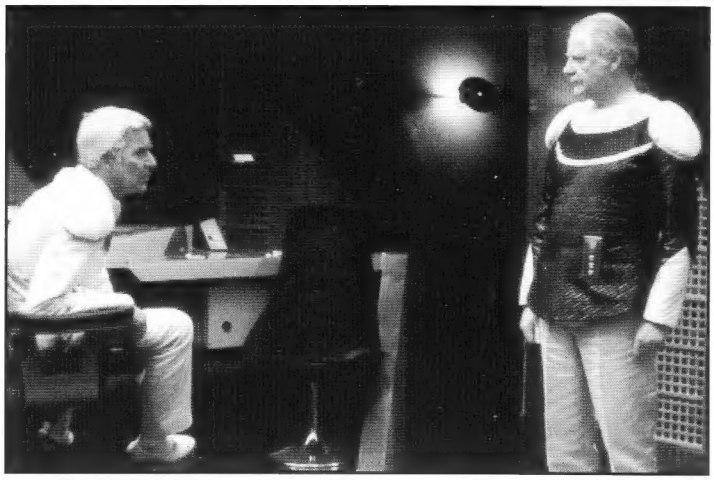
SET DESIGN

The curious logistics of this story meant that Dinah Walker needed only concern herself with designing sets for studio blocks two and three, which would encompass all the sets aboard the Hyperion III. The 'given' sets, the TARDIS control room and the court-room area, were nominally scheduled solely for block one, although as events transpired, the TARDIS interiors for both 7C stories had to be done in block two due to over-run delays.

For the Hyperion interiors, Walker took as her inspiration classic ocean liner designs of the 1930s, when the 'art deco' movement was at its height. This look was reflected in most of the passenger area sets with their sharp, bold lines, triangular patterning and pastel colours.

Two big sets were created to suggest the supposed size of this liner — the lounge and the cargo hold area. The hold was at the heart of first recording block, set in studio TC3. Its centre-piece was a large 'N'-shaped framework of scaffolding which gave the set a second storey, which in turn gave better camera angles and more opportunities for the Director. Very little needed to be done in the way of providing flattages or backdrops as the studio's own perimeter walls looked very much in keeping with the hold's functional, industrial design. Attached to the scaffolding were the various components of the hydroponic area and the work hut. The former was a collection of pallets (for the six Vervoid pods) surrounded by two sets of metal fencing with gates let into each. This area featured an open ceiling so that heavy red lighting could be used to illuminate the area. The work hut was essentially a greenhouse enclosed by sheets of corrugated iron. This set could have a ceiling for low-angled shots inside the hut, but the roof could also be removed to give better lighting for standard two-shots.

Another fairly large set needed for block two was the combined gymnasium and observation cubicle. The cubicle was decked out very like a mini-recording studio, complete with a mock control console which was a hired-in prop. The single-pane window and door looked out into the gym proper which featured a crazy-paved painted floor, vaguely Norwegian styling decorations — with shrubbery and wood panelling — and various items of rented gym equipment. Among these was an exercise bicycle that also found its way to the TARDIS set. One of the wall flats, which led up to an air duct, had a set of wall bars fixed to it. This particular flattage was fastened to a section of scaffolding as the wall bars had to be capable of taking the combined weight of Bonnie Langford (not a problem) and Colin Baker (slightly more of a problem).



"An autumnal version of the Vervoid costume was built for the death scene. On this one the foliage was painted with browns to suggest leaf decay"

Other sets needed for this second recording block were the duct interiors and the bulkhead area, all of which had to look very industrial with lots of cables and trunking visible, and cabins for Doland, Janet and Kimber. Basically these were one and the same set, slightly redressed depending on who was the nominated passenger. Unlike the rest of the ship these cabins looked very modern and were equipped with contemporary bathroom fitting and shower cubicles. As these sets featured no fourth wall Dinah Walker arranged for a sliding door flat to be positioned between the camera and the set to achieve a Vervoid POV shot for the scene where a Vervoid emerged from Kimber's wardrobe to attack him.

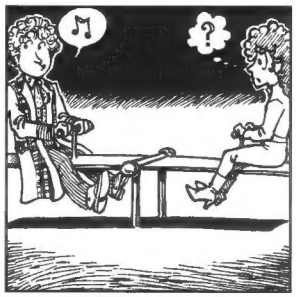
Block three's big set was the first class lounge interior. This used a variant of the 'N'-shaped scaffolding but this time with more scenery flats affixed to make for a more luxurious look. The second storey deck was accessible via a circular staircase. A CSO backcloth acted as a cyclorama around this second storey onto which would be added, during recording, a moving panorama of space courtesy of a camera pointed into a 'starscape' box provided by Visual Effects. The lounge itself was decorated with large triangular wall panels and with white-painted conservatory furniture. Even some of the pot plants were sprayed white as well.

Two other large sets used in this block were the bridge and the waste disposal area. To differentiate the bridge from the rest of the liner's décor, Dinah Walker styled it in very crisp, high-tech black and white designs. The cockpit zone was on a raised dais edged in black and silver and faced a CSO screen onto which more images from the 'starscape' box would be added in post-production. To give the impression of a slanting roof Walker arranged to have three scaffolding pylons hoisted into the air and hung horizontally so that, from the POV of the establishing shot, all three would look as though they were tapering towards the prow of the ship.

The ship's corridors were directly modelled on those of a liner; being very narrow, studded with wall lamps and with cabin doors at regular intervals. The doors themselves were conventional flat panels, while the grilles giving access to the air ducts were triangular arched at the top. The corridors also connected directly to the communications room set and to the isolation room cabin.

The main feature of the waste disposal area was the compactor device; a large cast iron painted and rivet studded casing with a deep red glow emanating from lamps fitted inside. A key feature was the large iris-shaped hatchway that had to be operated off-camera by stage hands during recording.

COSTUME



Despite a lavish look, the costume budget for this portion of 7C was not excessive, attributable in part to it being the last story of the season and so, by tradition, the most stretched.

The most elaborate costumes were those of the Vervoids, described in the script as, "humanoid vegetables, bipedal and very vicious". Their construction was so elaborate that **Costume** and **Visual Effects** split the costs and collaborated on their design.

Andrew Rose was responsible for anything seen below the neckline. The basis for each outfit was a smooth pair of overalls, similar to the flight-suits worn by the Cybermen, taken in at the knees, elbows and waist. Over these was stitched and glued a network of webbing that formed a lattice for the leaf sections of the costume. The leaf components were the most time consuming to make. Some pieces were cut strips of rubber, folded, painted and attached to the webbing. Other pieces were moulded shapes in latex, similarly stitched or glued into place, while still more were sections of starched lining material, suitably coloured with appropriate green and russet paints and dyes.

The gloves required special attention as the fingers, when closed, had to look like the closed petals of a flower. As the actor splayed out his fingers so the flower appeared to open, revealing the poisonous stamens underneath.

An autumnal version of one costume was built for the Vervoids' death scene in episode twelve. On this one the latticework of foliage was far less dense and painted with browns instead of greens to suggest leaf decay. For the take this costume was sprinkled with dried leaves which would blow away on cue.

The Mogarians were the other aliens co-designed by Andrew Rose with help from **Visual Effects**. The design was his, that of three humanoid shapes encased in pressure suits. Costume department furnished the three silver suits, cut from a metallic stage fabric normally used for theatre backdrops. They also contributed the criss-cross of shiny sashes worn across their chests and the heavy-duty rubber gloves. The head units, however, were moulded as two-piece vacuum-formed components, joined together with clips at the front. The eye lenses were smoked plastic, and tubing ran from ear-piece nozzles down to connectors in their translators. These devices were fashioned in fibre-glass as two out of the three had to house a battery compartment, an on/off button and a light (with differently coloured shields) to indicate which Mogarian was speaking. The third translator was a static prop; its non-functionality being a clue the Doctor would point out in court when identifying the impostor.

The officers and cabin crew of the Hyperion III all wore a white basic uniform, with other accoutrements to indicate their rank or their function. In place of conventional epaulettes Andrew Rose had quilted, white shoulder pads sewn onto the outside of these uniforms with a strip of coloured material arcing from one shoulder to the other across the chest. Commodore Travers, as the ship's captain, wore all white — socks, shoes, trousers and a smock top — except for a strip of burgundy red on his shoulder.

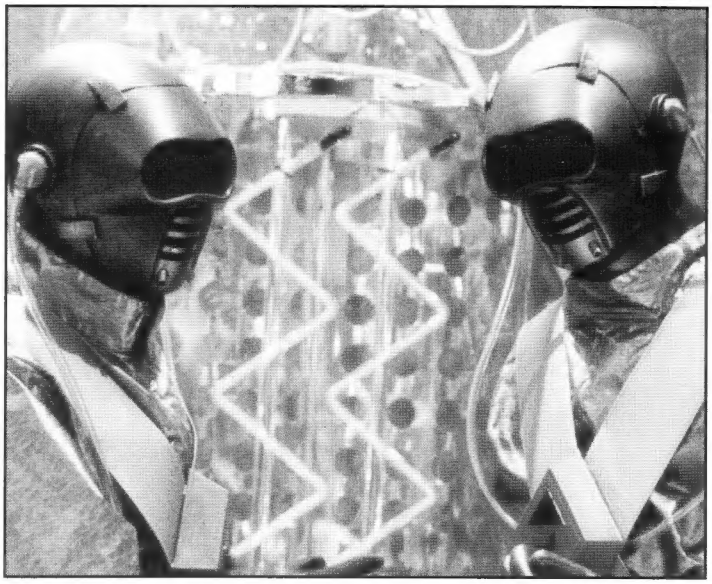
The ship's security officer, Rudge, wore a similar uniform but with a black smock top, edged with white. Cabin crew wore white with turquoise bands while Janet, the only female steward, wore a single piece skirt and top with pale purple banding. Guard uniforms were two-piece, plum-coloured fatigues with black tabards, belts and hard hats. The hats were specially made for this production with additional blisters fitted to them — although what these blisters housed was never demonstrated in the serial. Other outfits, such as the radiation suits seen in episode nine, were hired in from a costume warehouse.

Doland and Bruckner both wore casual clothes cut from dyed

towelling fabrics; maroon for the former, blue for the latter. Professor Lasky, by contrast, in addition to her gym wear, was given a lightweight trouser suit, complete with a matching cape.

Mel's costume was designed to be as figure hugging as possible — as would be nearly all of the clothes Bonnie Langford would wear in the series. A turquoise, rayon top was worn below a banana yellow, stretch fabric trouser suit, tucked into a pair of white knee boots. Out of necessity the boots had to be very high-heeled to bring Bonnie Langford up towards Colin Baker's height. This was so Chris Clough could do close-up two shots of the couple that would be impossible otherwise.

Not to be outdone, the Doctor's 'future self' was supplied with a new blue, purple and green waistcoat and a bright yellow cravat.



MAKE-UP

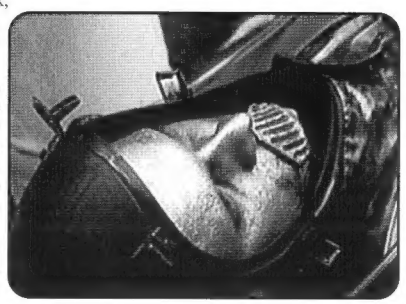
Compared with other **Doctor Who** productions, there was very little need for specialist make-up on these studio bound segments of 7C. Hair dressing was a standard requirement for all the cast, though Mel was allowed a bouncier, big-hair style during these two recording blocks, in contrast to the pulled back look she had sported during the location shooting of episodes thirteen and fourteen.

Shaunna Harrison's team did contribute towards applying and fixing the Vervoid masks onto their performers, as these had to be carefully glued on using spirit gum. Their one opportunity to really shine, however, was with the design of the Ruth Baxter mutant. For this actress Barbara Ward had to submit to having her hair washed and taped down underneath a bald wig. Kevin Molloy supplied a less puffed out version of one side of a Vervoid mask, cast in foam latex, which was tacked on to the left side of Ward's face. Then, very carefully, Harrison applied a very thin air latex bladder, that had been formed around a tiny diameter hose, to the seam between the mask and the actress's face. This was key since, for the close-up, the bladder would be shown pulsing to suggest the Vervoid infection was spreading across her face.

Finally, more pre-formed strips of latex, moulded and cut to look like leaf vines, were gummed onto the rest of Barbara Ward's face, head and right arm.

During close-up shots of Ward's face, an out-of-picture Effects assistant would pump air of the air bladder. As well as the half-mask, Molloy supplied Harrison with one of the foam latex Vervoid inner collars that had to be carefully glued to the artist's bare shoulders. Her white hospital gown would hide any seams here.

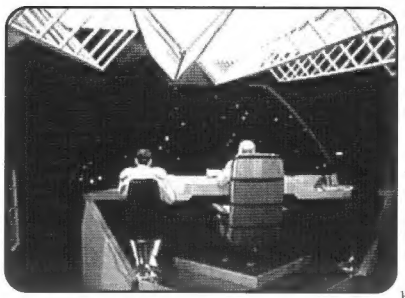
For the one brief shot of an unmasked Mogarian, Shaunna Harrison had Sam Howard's face painted with a non-toxic gold paint.



VISUAL EFFECTS

Three miniatures were supplied by Kevin Molloy's team, although only one of them would be obvious to the audience on screen. For the ship's interior Chris Clough wanted some means of showing the liner's vast scale. So Effects built a ribbed ceiling in miniature so that its shape could be matted over the CSO backcloth above the reception and lounge areas during post-production.

The black hole of Tartarus as viewed from the bridge was also a model. Using pieces of coloured acetate the crew constructed a funnel-shaped maw atop a turntable. Into this shape they studded an array of small, bright Christmas tree lights linked to an electrical transformer. When shot from above the gently rotating funnel would give a whirlpool effect with lights glowing on the periphery. Again, post-production work would do the rest.



The one obvious model was the three-foot long Hyperion — a sleek, white-painted vessel designed to look like a space going version of a passenger liner, even down to the sun decks towards the stern. But its construction was not achieved without mishap.

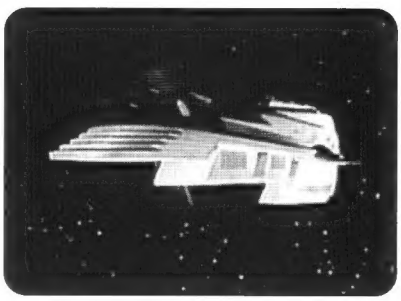
Extra detail was applied to part of the hull, including the addition of a ship's nameplate, so that Chris Clough could fulfil an ambition to pan from the exterior of the ship, through one of the panoramic windows, and into the first class lounge. Again, post-production would help make this possible.

"It was vacuum formed in thermal plastic, but when we took the vacuum former apart, a major potion of it had melted into the heating elements. It was a hopeless situation and had to be rebuilt. I wanted to get the feel of an ocean liner and referred to lots of old photographs as my source. It also had to tie in with the vaguely art-deco sets designed for the interiors."

Kevin Molloy, DWM 123, April 1987

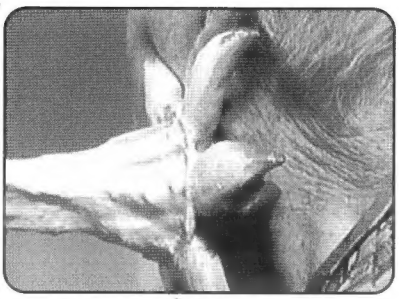
The Vervoids were where Kevin Molloy spent most of his time, effort and budget. Picking up on the script's references to them spewing marsh gas and shooting out poisonous thorns, he researched and found inspiration in books about carnivorous plants. The final design was based on the look and properties of venus fly traps and South American pitcher planets.

Conventional latex rubber was employed for the outer collar of the creatures. Cast from a pair of very large moulds these heavy rubber collars were attached to the costumes to form a sort of outer inflorescence around the head. The inner, pointed collar — like a flower's stamen — and the face masks were cast using a very expensive soft foam latex. Air bladders were them sewn into hollows in the cheeks so that, when required, jets of compressed air could be forced into the masks, inflating the cheeks out like footballs. Care was needed, however, not to shoot the gas in too quickly or the mask would rupture.



Similarly the nose/mouth section was designed such that a tube could be fastened to the inside. The other end of this tube, running down the length of the costume, emerged and could be connected to a smoke discharger, thereby achieving the script's aim of showing Vervoids exhaling clouds of noxious marsh gas. The tube's presence in the mouth was hidden by camouflaging it with a curtain of fronds — in truth, the bristles from a broom!

As well as the Vervoid masks, Molloy was asked to supply a prop Vervoid arm, one capable of performing in quick cutaway shots with members of the cast. As the Designer explained to ***DWM,*** "The hand was based on the shape of a flower's stamen. It was a mechanical device operated by compressed air. A long cactus-type thorn would shoot out and strike its victim, but obviously it might really injure the actor, so we gave it a harmless foam tip."



The final elements in the Vervoid repertoire were their pods, from which the creatures hatch at the beginning of episode ten. The parameters given were that they should be big enough for someone to stand inside, rigid enough for a believable break-out sequences to be orchestrated, and to have a translucent quality so they could be shown pulsating with light. Borrowing only slightly from the movie *Alien*, Kevin Molloy made them as much animal egg based as they were vegetable pod.

"We used a vacuum formed plastic again, and I had the idea to wrap them with the sort of matting material you find on coconuts. The plastic also had to be flame-resistant because at one point we had to blow up the set in an action sequence with about forty explosions."

Kevin Molloy, DWM 123, April 1987

Other items furnished by Molloy's team for this production included the distinctive yellow 'banana guns' (termed phasers in the script) and the laser lance needed for cutting through the bridge bulkhead doors.

PRODUCTION DIARY

Monday 23 June — Friday 4 July 1986
No Location, Yet on Location?

A week after the delayed OB shoot for the MINDWARP segments has wrapped, serial 7C begins production with a fortnight's worth of OB work for episodes thirteen and fourteen (see **IN-VISION 89** for details). There has been no time for rehearsals beforehand so it will be a case of rehearse and record as directed by Chris Clough for the entire cast.

These weeks mark 21-year old Bonnie Langford's first days with **Doctor Who.** Her agent has negotiated options for two seasons with the series which is a period Langford is happy to commit to. For some time beforehand she has been on the sick list, suffering from a combination of tonsillitis and exhaustion from working too many late evenings in theatre. For her, **Doctor Who** could mean two year's guaranteed work which will allow her to go home at the end of each working day.

None of the artists for the Vervoid segment are present for the O.B work, save for Colin Baker and Bonnie Langford. The scripts the actors are working from merely list the story as 7C, episodes five and six. Various titles have been in use up to now, but because 7C is essentially two stories in one, titles like *The Vervoids, The Ultimate Foe, Time Inc* and *Terror of the Vervoids* tend to refer only to one of the two segments, not the whole (see **Trivia** for further comments).

Monday 7 July — Tuesday 15 July 1986
Trial Rehearsals

Rehearsals for the Block One studio session take place at Acton, again concentrating on material for episodes thirteen and fourteen. Although none of the Hyperion III cast is present, Michael Jayston and Lynda Bellingham also rehearse their lines for episodes nine to twelve as all of these sequences will be recorded during this studio.

Wednesday 16 July 1986
Beginning at the End

A single session recording day kicks off the studio work for serial 7C. Material featuring the Master in his TARDIS control room for episodes thirteen and fourteen are recorded during the first hour and a quarter, but after these are in the can the focus of attention switches to the trial room.

As before there are fifteen Time Lord extras in attendance, but for a change the script lists them in batches of five as Crimson, Orange and Brown Time Lords. In the main this line-up comprises the same actors present for the MINDWARP segments.

Recording of trial scenes for the Vervoid segment occupies the remainder of the evening, and these scenes, most of them brief, are performed in narrative order. In all cases the artists are facing a blank CSO viewing screen as nothing yet exists that could be overlaid onto it.

Chris Clough is less than happy with the layout and design of the courtroom. As he would later explain to *DWM*, "It had that big screen at the back, so it meant all the characters in their huge, black collars all had to turn round to watch it behind them. But that's a problem to only having three walls to a set — where do you put something like a screen? The audience has to see it, but you also have to have the characters within the set seeing it. I think it was an economic problem because the courtroom set was cobbled together from something else. It was wildly expensive to build."

Thursday 17 July 1986
Closing Speeches

A full two session recording day with most of the timetable allocated to doing the courtroom, corridor and annex material for episodes thirteen and fourteen.

The exercise bicycle sequence inside the TARDIS console room is scheduled for the end of the day. This is the only time in the whole of 7C (and indeed, THE TRIAL OF A TIME LORD as a whole) that the interior of the Doctor's TARDIS is needed, and the scenes are all quite short.

Nevertheless, delays during recording of the courtroom scenes push back the timetable to a point where it becomes impossible to record these TARDIS interiors before the ten o'clock cut-off. Agreement is reached with the Set Designer that the TARDIS set will be re-erected for Block Two.

Block One completes on-time at 22:00 with the courtroom scenes for episodes nine to twelve along with everything for episodes thirteen and fourteen now recorded. This is therefore Lynda Bellingham and Michael Jayston's last day in a **Doctor Who** studio, though both have been invited to the 'end of term' party in a few weeks time.

Friday 18 July - Tuesday 29 July 1986
Having a Giggle

Minus any of the courtroom cast, the artists engaged for the *Vervoid* story rehearse at Acton for the Block Two shoot.

Six actors have been booked to play the Vervoids, all of them male professional dancers. Chris Clough hopes this casting will allow the creatures to exude constant, fluid and very flexible movements to distinguish them from animal bipeds.

In his memoirs for *DWM*, John Nathan-Turner remembers with affection the moments of outrageous humour that will punctuate these rehearsal sessions. "These rehearsals, in particular, were very high spirited. Some people think that actors who giggle a lot when rehearsing are being unprofessional, but in fact it's the reverse. They are usually ridding themselves of 'the giggles' before the most important stage of the TV process — the recording. Both of our main guest stars on this story — Honor Blackman and Michel Craig — are great gigglers and it was an absolute joy to have them with us".

On 19 July Colin Baker was able to get some time off to join writers Pip and Jane Baker, plus Philip Martin, for a day at the FalCon convention in Bath.

Wednesday 30 July 1986
A Creative Exercise?

First day of shooting which, in accordance with standard practice features only a single recording session in the evening.

The characters principally needed today are the Doctor, Mel and the Vervoids. The first scene to go before the camera is a short sequence of Hallett (alias Grenville) entering his cabin furious that his cover has been blown by Kamber. Two remaining scenes on this set, those for episode nine where the Doctor and Mel go snooping around the trashed cabin, will be shot in intervals between the following gym scenes, allowing time for the scene crew to 'trash' the cabin.

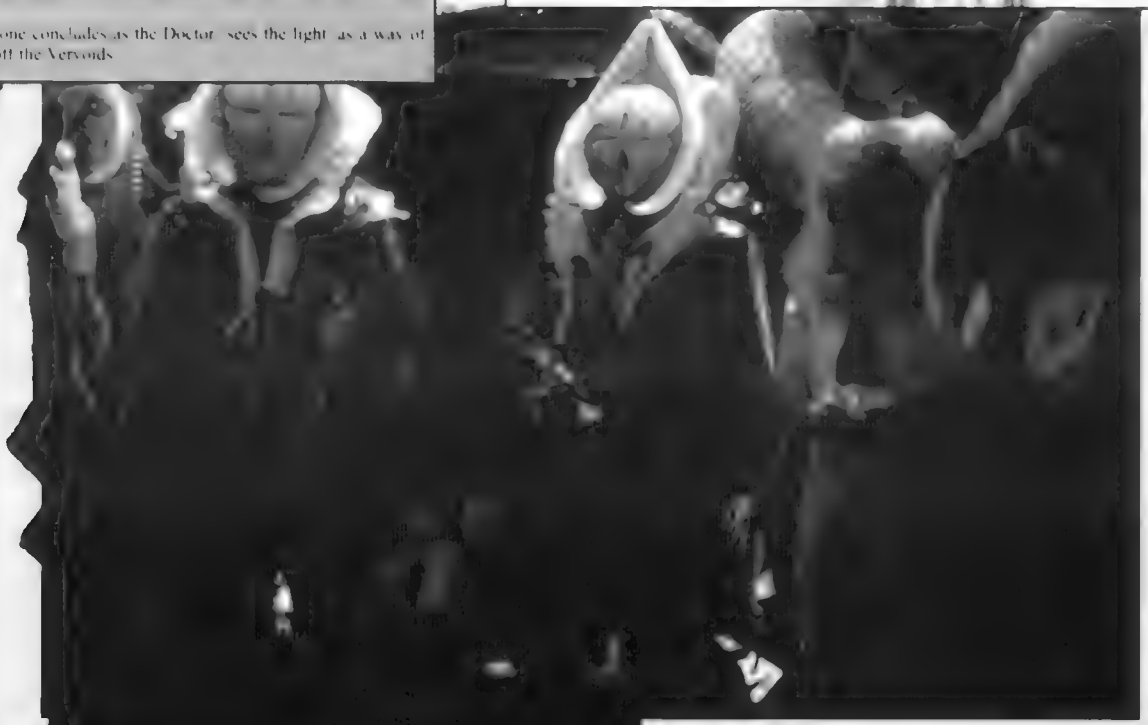
Next Chris Clough moves over to record events in the combined gymnasium-plus-observation cubicle. The exercise bike now makes its first appearance. During some of the breaks between recording BBC Picture Publicity shoots some promotional photographs of the Doctor on the bicycle being encouraged (and cajoled) by Mel and Professor Lasky. Material for all four episodes is shot mainly in story order, although some effects like Vervoid voices on the tape recording will be added during dubbing.

The air vent above the gymnasium does not, of course, connect to an air duct behind so for the sequence where a Vervoids face appear at the grille the actor concerned had to stand on a platform behind the set.

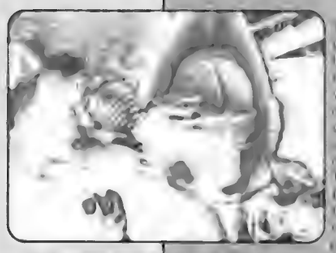
The tetrahedral air duct and 'pithead' scenes are scheduled last of the day's recording slot and these scenes are the main ones where the Vervoids can be heard speaking. Several of the artists playing were noted as having heavily regional accents detectable even after layers of voice modulation have been added. Various commentators describe the accents heard as Scottish and even Geordie. But Chris Clough is unrepentant as he tell *DWM*: "One of the others was from Brookside and had a Liverpudlian accent. That's how Vervoid life can be!"

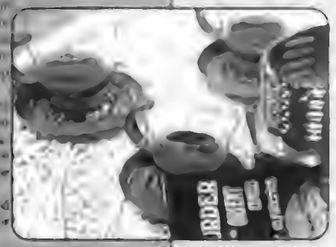
There is a large requirement for human corpses to be present this evening. Characters like Edwardes, Kamber and even Rudge and Lasky need to be present at one time or another to fill the Vervoids' animal compost heap. The only exception is the mutant Ruth Baxter. Due to the time involved in preparing her make-up, Barbara Ward is spared an appearance on the heap, and her character is assumed to be at the base of the pile.

Day one concludes as the Doctor 'sees the light' as a way of seeing off the Vervoids.



Thursday 31 July 1986
Autumn Comes Early





Friday 1 August 1986
Holding Pattern

Monday 4 August — Monday 11 August 1986
Double Duty

Tuesday 12 August 1986
Cabin Fever

THE REVELATIONS OF A SCRIPT EDITOR

on and off screen

Dr Who 'stuck in a time warp'

Wednesday 13 August 1986
The Crisis Breaks

"I had nipped into the office early to deal with urgent problems before proceeding to Wood Lane for the studio" John Nathan-Turner would later recall for his *DWM* memoirs. "Just as I was going out of the door the Press officer, Kevin O'Shea, called and said there was an article in a science-fiction magazine, *Starburst* I think, in which Saward was interviewed, and it was extremely nasty stuff."

The issue in question is *Starburst* 97 (September 1986) wherein former Script-Editor Eric Saward has poured forth his motives and reasons for quitting **Doctor Who** in an exceptionally forthright manner that directly criticises his former Producer in print. Newspapers including the *Evening Standard quickly* followed up on the piece.

By to his own account, Nathan-Turner spends the entire morning in the studio Producer's office "shaking with rage", aware that copies of the magazine are probably being read in other corners of the studio and offices.

The atmosphere over lunch is distinctly uncomfortable and a sense of tension pervades the entire remainder of the day, even after the Producer has emerged from his office to take his place in the gallery for the two recording sessions.

The first part of the afternoon block is concerned with mopping up all remaining lounge scenes, especially Rudge's attempt to hold the passengers hostage.

Next up are all scenes set on the bridge throughout the story, a schedule that will take the unit up to and beyond the evening dinner break. Throughout recording Commodore Travers and his deck officer are looking at a blank CSO screen. Miniature effects such as spacescapes are added to the output picture up in the gallery, but any electronic instrument displays will be added in post-production.

The attack on the two Mogarian hijackers by an unseen assailant is done using water rather than a solvent capable of dissolving the prop masks. As much as anything this is to present any risk of injury to the artists. A cutaway while costume dressers replace the Mogarians' plastic lens visors with mottled versions does the trick.

As well as the cockpit the bridge set also includes the bulkhead doorway. For the scene where a thermal lance is used to cut through the lock, the sparks actually come from a lance operated from the other side of the lock by an Effects assistant rather than from the prop wielded by the artists.

The day concludes with a few Vervoid scenes in an air duct linked to the bridge. This is basically a cut-down variation on the air duct set erected for Block Two.

Thursday 14 August 1986
Running Up and Down...

The final day of production on season 23 opens with that perennial favourite of **Doctor Who** Directors, the corridor scenes. Because there is a need to show various corridors on the ship, the set components are jigsaw designed so they can be moved into different configurations between takes.

One of Chris Clough's instructions to the Set Designer was that the corridors should be narrow, like those found on a ship. Complying with this request, Dinah Walker has had them constructed so that the distant and middle-distant sections are narrow – too narrow for cameras to track through – but wider at the front precisely so cameras can have some limited access.

To allow time for the corridors to be rearranged the Director has planned today's recording schedule so that corridor scenes are done in between scenes taken on other sets. Corridor material for episode eleven is shot first as these are the only sequences to require a full complement of Vervoid. Once these are done most of the actors are released.

The rest of the afternoon period is devoted to all narrative set in the waste disposal area, supposed evidence that Grenville has perished for episode nine, Mel's narrow escape from pulverisation in part eleven, and the Vervoid attack during part twelve. The material for part eleven requires a member of the stage crew to operate the iris mechanism, while the bin carrying Mel's body is only occupied by Bonnie Langford for the shot where the lid is opened and she is revealed beneath the towel.

After dinner the first corridor scenes to be shot are those for episode nine around Grenville's cabin. Once those are complete the focus of attention shifts to the communications room, which adjoins one wing of the corridor array. For those sequences where the communication officer is monitoring his triangulation displays, BBC Graphics has supplied a reel of specially made black and white footage of axes moving across a grid above an artificial horizon.

The next batch of corridor scen are primarily to do with events outside the isolation room, where the Doctor causes a diversion by setting off th alarms. This material, destined fo episodes nine and ten, precedes recording in the isolation room itself which borders the corridors and sees another redesign of the familiar cabin set. These short scenes represent Barbara Ward's sole contribution to the serial, played out in full make-up as the doomed mutant Ruth Baxter.

The last batch of recording is back in the communications room and its surrounding corridors, scenes that will be slotted into episodes eleven and twelve. While the cameras were occupied in the isolation room set dressers have been at work adding 'wreckage' to the communications room. The few straightforward scenes, including faked matrix evidence of the Doctor sabotaging the equipment, are soon captured onto tape and production on Season 23 draws to a close before the ten o'clock deadline.

As is customary the **Doctor Who** production office hosts an after-work wrap party in one of the hospitality [illegible] guests include all of the writers, Directors, senior production staff and many of the guest cast from all fourteen episodes of The Trial of a Time Lord. Despite fallout from the Starburst article, which will continue for some weeks to come, the mood of the party is high-spirited. There are games, 'skits', food and serious quantities of drink.

In three weeks time the first episode of Season 23 will be transmitted, preceded by promotional appearances at no less than three UK conventions, and one US tour, by the likes of Colin Baker, Gary Downie, Nicola Bryan and John Nathan-Turner among others. Indeed, within a fortnight Colin Baker will be joining Lynda Bellingham for a combined plug for the new series on the thrice-weekly **Wogan** chat show.

As the party begins winding down somewhere in the small hours, the makers of this latest **Doctor Who** season start taking their leave. John Nathan-Turner expects that tonight marks the effective end of his active association with the programme. To Bonnie Langford it represents completion of her first serial, with more to follow the next April. Colin Bak too has no reason to believe he won't be back in costume for the first OB session for Season 24.

"Morning Doctor!"

"Hmm?" Doctor Bruchner glanced up at the young woman who barely came up to his shoulder. "Hello Ruth" Bruchner frowned. "What are you doing here?"

Ruth Baxter laughed, and Bruchner lost his frown. Ruth's laugh was sweet, small but very contagious. He was smiling too.

"I'm coming with you, Doctor, remember?" Bruchner thought about this. No, no, he really didn't remember this. The professor had probably told him. She told him lots of things he rarely listened to. He left the listening to Dolland, it was easier that way. If Dolland did the listening, nodding, mouthing platitudes and generally telling Professor Lasky how marvelously clever and inventive she was, Bruchner would be left alone. To do the actual work. This all rather suited him — he'd rather be going to Mogar by himself, frankly. "Hydroponics section all packed away," Ruth reported. "The ultra-violet batteries, lights and synthetic moonshine all aboard the liner and three hundred square metres of silver cover-all stowed away as well. Can I take your bags?"

"What bags?"

Ruth paused for a moment. "Doctor Bruchner, we're leaving in half an hour. Doctor Dolland and Professor Lasky are already on the shuttle to the liner. I said I'd come and find out what was holding you up."

Bruchner considered this. Ruth was clearly mad. They were going to Mogar on Thursday. Today was Tuesday. He knew it was Tuesday because his red lunch box was over on the bench. Thursday's lunch box was green. Plant green. Ruth was following his gaze, and sighed when she saw the red box.

"You've been here since Tuesday haven't you, doctor? Not even been home."

"It's Thursday, isn't it, Ruth?"

She nodded.

He swore. "How long have I got?"

"How long does it take to pack?"

Bruchner shook his head. "Blow that, I can buy clothes and supplies on the liner. No, I need to shut down the experiments." He began moving to a far bench, where a selection of blue-leaved plants were being exposed to a dull yellow glow from a heat-lamp. On another bench, some yakka leaves were carefully interwoven, Bruchner had been trying to get them to pollinate each each. By the door was a vast palm-like tree, imported from the Mars colonies, previously unable to survive outside Mars' thinner atmosphere. But Lars Bruchner had successfully bred them in Earth's polluted air.

That was why he had a small silver plaque by the sink, announcing his lifetime achievement award from the Euro-Horticultural Society. That was why a number of trophies and medals rested on his mantelpiece in his apartment a few miles away.

That was why Sarah Lasky had offered him the opportunity to join her Mogarian expedition, and why he had spent the last three months working on the Demeter program, four weeks on the Helios compound and no time at all packing his belongings. He punched a keypad by the door, linking him to the labs below. "Timothy? Timothy, where are you?"

After a few seconds a young male voice answered his call. "Doctor Bee?"

Bruchner sighed. "Timothy, I need you to look after the plants for me. I'm going to Mogar."

"I know," Timothy replied. "Shouldn't you be gone by now."

"My point entirely," Ruth called towards the intercom. "Hiya Ruthie, you lucky sod. Have a good trip, okay?"

"Sure will Tim. What do you want as a present?"

"Mogarian sand-lumes if you can get any. Brighten the place up."

Bruchner coughed. "Timothy, I need to give you instructions on feeding the —"

Timothy sighed this time. "Doc, you already did. Twice. Once verbally, which I recorded and once by webmail. Everything's going to be all right. Go."

Bruchner frowned and released the comms switch. "Told him? When did I tell him?"

Ruth began gently easing Bruchner towards the door, grabbing his coat, checking the pocket for his credit wallet and his heart pills. Both were securely secreted away.

"Last week, Doctor," she smiled. "And I webmailed him as well."

Bruchner gave a last desperate look at his lab.

And stopped, suddenly very serious.

"They're like my children, Ruth. I don't expect you to understand, but these plants have been my life. And I'm leaving them for months." He took a deep breath. "And I can't shake the feeling that something bad is going to happen to them."

Ruth shook her head. "Doctor, nothing is going to happen. Tim will look after them, and they'll be healthy and waiting for you when we get back, all right?"

Resigned, Bruchner allowed Ruth to get him out of the room.

"Something very bad," he murmured, but Ruth didn't hear him as the transport tube arrived to whisk them off to the spaceport.

Solomon Dolland hated Sarah Lasky with every fibre of his being. He wanted to punch her, throttle her, slash her throat, rip out her spinal cord and slap her around the head with it. He wanted to hang her, burn her, slice and dice her and feed what remained to the rats in the basement of his apartment block.

That final image calmed him momentarily and he returned to concentrating on listening to her rabbit on while punching the computer keyboard harder than was entirely necessary and swearing periodically at the images her furious work brought up on screen.

"It looks marvellous, Professor," he said charmingly, despite not having a clue what he was looking at. God, he wanted to crush her skull open and jump up and down on her brains.

Instead, he smiled. "This is ground-breaking stuff, you know."

Lasky stared at him. "Ground-breaking? Of course it's ground-breaking you idiot. We wouldn't be going to Mogar if my work wasn't ground-breaking. I mean, what would be the point?"

Dolland noted that his young lab assistant, Baxter had taken a good step back from the computer as Lasky went off on one. He didn't blame her.

"I mean, what is the point of us having spent three months on this ridiculously slow ship, if what we were planning to do wasn't ground-breaking."

Dolland opted not to reply.

"Where's Bruchner," Lasky snapped. "I haven't seen him today."

Ruth Baxter was about to answer, but Dolland shook his head slightly, and replied instead. "Lars is a bit worse for wear, Professor. He's not a great traveller but I happen to know he's cooped up in his cabin, studying the Demeter Project in extreme detail, ensuring there are no last minute hiccups."

Dolland knew Bruchner was actually in the restaurant having a well-earned meal. Dolland wasn't exactly Bruchner's number one fan — the man was too intense and nervy for Dolland's liking — but he couldn't fault his skills in agronomy. Bit of a genius, really. He and Bruchner had been up late last night — Bruchner was a little edgy, saying he didn't like a number of Lasky's proposals for their work on Mogar, but Dolland had calmed him down. Which was ironic, as Dolland also thought Lasky was treading on dangerous ground, but while that unsettled Bruchner, it positively thrilled Dolland. Science had to keep progressing, keep moving forward, and once in a while, the little people got trampled underfoot in the cause of knowledge. Dolland wanted to make sure he did the trampling this trip — Lasky's project could make them very famous. And very, very rich.

He smiled again at Lasky, who was now swearing at the screen which seemed to have switched itself off.

"Why can't we use voice-activated PCs?"

Ruth chipped in, and Dolland winced. Poor girl, would she never learn? "They interfere with the navigation, Professor, and we are getting perilously close to the black hole of —"

Lasky slammed her first onto the table. "I know that, Ruth. For heaven's sake, do I look as stupid as the rest of you?" Grabbing her jacket, Lasky stood up and stormed out of their makeshift lab. After a few seconds Dolland shrugged at Ruth, who was white as a sheet. "I think that's what they term a rhetorical question, my girl," he said, not unkindly.

She breathed out slowly. "I need a drink, Solly."

"Good idea. Let's find Bruchner and regroup our morale. Only three days, and we land. Then all we have to worry about is poisonous gas, grumpy Mogarians and low gravity."

"And the project," Ruth said.

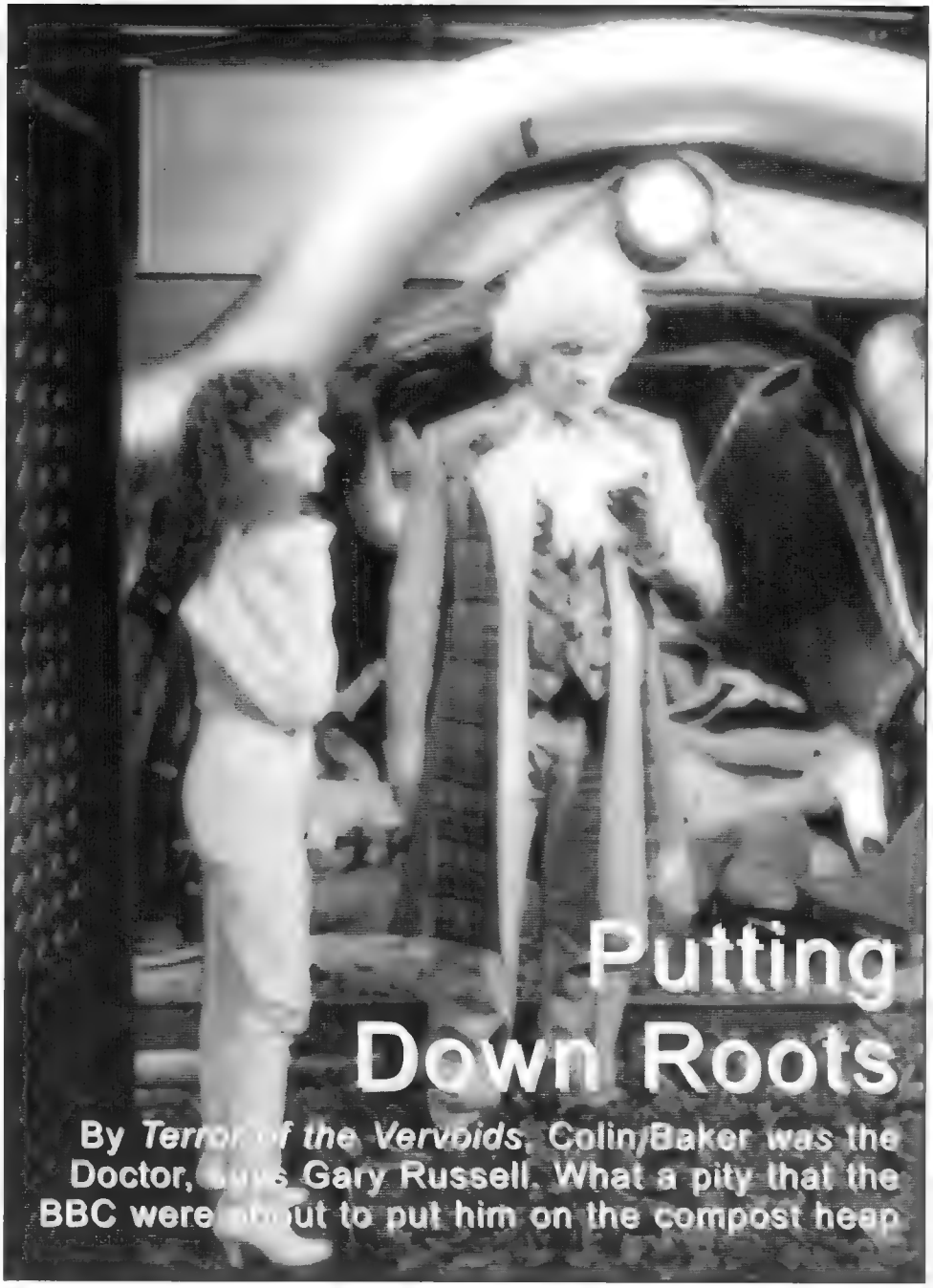
"Oh yes," Dolland agreed. "Yes, the project..."

"PERSONAL DATALOG. Entry 38. Ruth Baxter recording.

"Hi-ya Tim. Hope you enjoy listening to these when we get back. At least you won't have to transcribe my personal ones, just everyone else's official ones. You poor man. It's 10am local time. I'm on my own in the lab. The energy generator failed last night and Professor Lasky was unhappy, to say the least. Gosh, Tim, she's weird. I mean, I know she's brilliant, famous, clever and all that, but she's... well, she's a class A bitch frankly and I wish she wasn't here. But you know all that. The pods are growing nicely — they're about one metre, five tall now and although I can just about hug one all the way round, it's been getting harder the last couple of days. Doctor Dolland says my arms must be getting shorter. He and Doctor Bruchner are getting a bit tetchy with each other — more than just professional clashes. I think super-bitch is getting to them. I'm actually quite worried about Doctor Bruchner. He's always been a bit... well, dotty, but recently he's been really anxious. And I notice he's taken a few more heart pills than he should. And yesterdzxzx zxbzvfxc—

Sorry, Tim, I dropped the log. Oh. Hell's bells. You can hear I'm panting, that was dead scary. Ohhh. One of the pods just fell over and it split. I propped it up again, but one of the sides has split slightly, letting some light in, which probably means we've lost that one. Oww. Sorry Tim, I grazed my arm on the torn bit as I picked it up and it's really rough. It really hurts actually. I think bit of sap or pollen or something is in the wound. Tiny graze but it hurts like hell. Sorry Tim, I'm really hurting actually, it's come on really suddenly. I'm going to find Solly and see if he can give me something for the cut. Oh. Tim. It is a cut, too. It's really swollen up. Okay, that's enough, I'm going to find Doctor Dolland. I'll record you some more when I get back. Talk to you later...

Gary Russell



Putting Down Roots

By *Terror of the Vervoids*, Colin Baker was the Doctor, says Gary Russell. What a pity that the BBC were about to put him on the compost heap

TAKEN out of context, ie, the already overstayed-its-welcome trial scenario, Pip and Jane Baker's four-part (or episodic interfaces to use the Valeyard's vernacular) contribution to THE TRIAL OF A TIME LORD is the only one that can exist complete without said framework.

The Bob Holmes story only works because it sets up the whole trial sequence, with the mysterious secrets and the whole Ravalox conspiracy theory. The Philip Martin section is intrinsically woven into the Valeyard's quest to try the Doctor, batting as it does back and forth between reality and Matrix-inspired creation. And the final two-parter is a coda to the whole thing (although it was recorded before the Vervoid adventure). But the Vervoid tale could, if one exorcised the (Matrix-created) shot of the Sixth Doctor, axe in hand, standing amidst the ruins of the communications room, be a stand-alone adventure.

Yet, tempting as it to separate it, annex it from its parent body for its and our own good, one has to still consider its worth as part of the overall story that is/was/forever shall be THE TRIAL OF A TIME LORD.

And it is its placing within that framework that is its greatest undoing — overshadowed by the lack of Peri, the sudden inclusion of Mel Bush and ending with the genocide of the Vervoids that gives the Valeyard his pyrrhic victory, the merits of the story itself are too easily overshadowed by its grandiose trappings.

There is little evidence here to refute the claim that the authors understood Eighties **Doctor Who** better than most of their peers. Certainly better than the script editor who has been so dismissive of their work in later years. Trial chunks apart, each moment of the Vervoid story is part of a carefully plotted, well-balanced four-part **Doctor Who** adventure. Every twenty-five minute episode has highs and lows, pace and water-treading, ending on a top notch cliff-hanger (Edwardes' death and Mel's screams at the close of the first bit must rank as one of the best structured such endings ever). The writers truly understood what was required of **Doctor Who**'s format, even if their actual dialogue veered from crisp and clever (the Doctor, Lasky, Janet) to the over-wrought and tortuous ('Tonka' Travers, Rudge and the Vervoids themselves). Indeed, one thing the Bakers' could have done with was someone reading their scripts back to them to highlight just which pieces of purple prose sounded the most unnatural and improbable. Yet still, this story overcomes its shortfalls by being genuinely mysterious. Conforming as it does to Eric Saward's seemingly determined campaign to ensure every character meets their death, this adventure actually provides a motive behind their come-uppance.

Only in the last episode, as Lasky's scientific team drop one by one, does it smell of 'Oh God, we're under instructions to kill everyone off, so let's just have the Vervoids rampage through the ship') does this seem irrelevant and forced.

And the Bakers also find the one piece of classic melodrama yet unused in the **Who** pantheon of clichés — the true Agatha Christie whodunit. And in best *Miss Marple* style, the true answer is plucked from the air, defying the audience to have actually worked it by anything other than pot luck and a rapidly decreasing amount of suspects as the corresponding body count gets higher. Dolland's motivation lacks any real resonance (Bruchner would have been a more convincingly motivated killer, Rudge a more well-placed one, a Mogarian a better evidenced one, and Janet the waitress a far more inspired one) but there you go, you can't have everything. Personally, I was initially convinced that the 'all the subtlety of a Bond movie product-placement shot' of Lasky reading *Murder on the Orient Express* was a clue. No one person was responsible, but everyone would be revealed to have killed at least one other, all doing the Vervoids' dirty work for them. But heck, that's as cheesy as Dolland.

After a year and a half of shouting, blustering, aggressive action and generally unsuitable bullying, Colin Baker's Doctor is at his very best in this story. Possibly because his relationship is neither as forced nor as hostile as the one he shared with Peri (Mel actually does more investigating, fighting back and general '**Doctor Who** Companion' work in one story that Peri was allowed in nine), there is a feeling of well-settled warmth and relaxation on view here. One would like to believe that this was a conscious decision, that someone realised that if this was a future Doctor, he would be more 'traditional'. One suspects however that as Baker C was a great deal chummier with Bakers P & J than he was with Saward E, an effort was made to write the part to Colin's strengths as an actor than to the script editor's bizarre philosophy that this Doctor was an anti-hero and shouldn't be trusted. A more savage jerk away from the previous story involving Sil, Peri being tortured and the Doctor being out and out unpleasant one could not have imagined. The whole dynamic of the TRIAL story changes here in just one episode. Viewers who may have thought that **Doctor Who** should have been rested permanently after the nightmares of the last story, while maybe not feeling that the Vervoid one was back on track, might at least feel it was starting to make that turn down a more traditional path. With Mel, we had a more traditional companion, rather than a naff attempt to create a "character" that couldn't hope to survive intact in the TV format. In the setting, we had a traditional confined space which meant the threat couldn't be suddenly stopped by outside forces, but would force disparate characters to join forces to over come the threat. In the Vervoids, we had a traditional race of 'men-in-rubber-suits' monsters rather than sub-standard attempts at intellectualising **Doctor Who**'s bad guys and failing, again due to the constraints of producing a twenty-five minute fantasy drama. Add to this those staples of Eighties BBC television output — a desire to look 'glossy' where good would have sufficed, everything being over-lit, over-costumed and over-designed in an attempt to make the viewer actually notice the crafts individually rather than allow them to seep into the subconscious as a part of the production. Against these ridiculous production 'absolutes', the Vervoid adventure still holds its own as a solid piece of writing and acting (there are, as in any **Doctor Who** story, serious deficiencies on both counts at odd moments) and these come together to produce what is arguably the best **Doctor Who** story featuring the Sixth Doctor — again, those hypothetical arguments would diminish further were this a stand-alone, rather than dragged down to the baser necessities of the courtroom theatrics.

The story-arc (yes, that term, sorry) does deliver one important punch: the question of genocide. Although he's come close on some previous adventures, this is possibly the first time the Doctor is seen to actively eradicate an entire species. Certainly it is possible that there are Vervoids still in pod-form on Mogar, or someone could attempt to follow Lasky's amoralistic scientific route, but for the purposes of the **Doctor Who** canon, we see the sixth Doctor wipe 'em all out. Some would use this, Valeyard-style, as a prosecution that this Doctor was less "nice" than his earlier selves, and typifies the misconception the production team had of their latest model. While there is an element of truth in that, one has to remember that the fourth Doctor dispatched Zygons and Kraals, Nimons and Sontarans with no less fervour. Indeed, the this 'destruction of the enemy' goes back to the first Doctor with his "rock on the caveman's skull" intentions, and the second Doctor cheerfully melting Ice Warriors on the moon. Only the third and fifth Doctors might truly be said to have considered that "there should have been another way". The Doctor is not truly out of character at all, but he's just more obvious and up-front about it. It is truly a shame that freed from the shackles of Saward's dismissive attitude and lack of comprehension about the central core of the character, we were denied the opportunity to experience the sixth Doctor under the auspices of a script editor such as Saward's replacement, Andrew Cartmel. In that scenario, one has cause to ponder whether the Vervoid story would have been the start of a gradual shift in the Doctor's fortunes, so that by the time of say DRAGONFIRE or REMEMBRANCE OF THE DALEKS, where the more manipulative but also more user friendly Doctor was on-board, the sixth Doctor might have been a little bit more Colin Baker, a little bit more understandable and a lot less the apparent hindrance to Saward's predilection for the grotesque caricatures which his stories were populated by during the previous couple of years.

"Could the Vervoid story have been the start of a gradual shift in the sixth Doctor's fortunes, so that by the time of say DRAGONFIRE or REMEMBRANCE OF THE DALEKS, where the more manipulative but also more user friendly Doctor was on-board, the sixth Doctor might have been a little bit more Colin Baker, a little bit more understandable?"

The Vervoid segment is certainly not one of **Doctor Who**'s most groundbreaking stories, nor is it anything other than an entertaining and reasonably well-told story amidst turbulence behind-the-scenes that should never have been allowed to show on screen, but what it was was possibly the start of a fresh breath of air, much needed, much sought after. However, those that wielded the power in the higher echelons of the BBC decided that this would be the final story to be made featuring the sixth Doctor and thus the suppositions over what the future could have been were superseded by what the future provided in actuality.

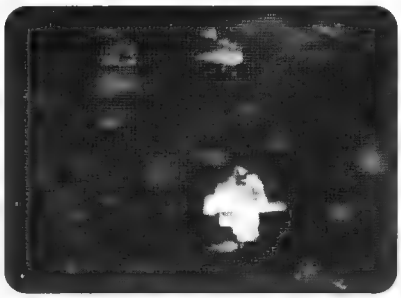
And for good or for ill, if the hiatus after REVELATION OF THE DALEKS had seen the lid lowered over the show's coffin, the sacking of Colin Baker and the changes in the way the show was made in the coming months certainly saw a number of nails being driven home as well.

POST-PRODUCTION

Armed with a stack of rushes from the entire production process of 7C, Chris Clough and Danny Popkin sat down within the week to start applying electronic effects to all six episodes.

An early objective was to get all the model work for parts nine to twelve processed so the resulting composite images could be matted onto screens such as the courtroom monitor and the Hyperion's bridge.

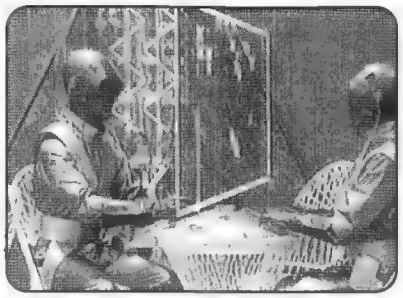
Considering how long it had taken to record, editing together the episode nine tracking shots along the hull and in the lounge took very little time at all. Popkin linked the two shots by adding a hard-edged diagonal fade as a transition, the skill being to make it happen just as the live action camera is moving past a pylon in the lounge, which could believably suggest a window frame.



The Black Hole of Tartarus needed more work. First, electronic duplicate images were made of the turntable prop. Then these multiple computer images were recoloured deep red and white and overlaid on top of one another while slightly out of phase and rotating at different speeds. Finally Popkin added a decay to each stored image frame so that the candle flames would appear to linger slightly in their previous positions as the layers turned on their axes. Once complete the whole image was cropped and matted onto the spacescape footage. In turn some of these shots would be matted onto the Commodore's main viewing on the Hyperion bridge.

But even that was not the end of the story. In some cases Popkin had to overlay white outline box patterns and other geometric images and text to the bridge screen.

Another big challenge was the video game being played by the Mogarians in the lounge during part ten. The BBC's graphics department furnished the game; a variation on *Space Invaders* generated using a micro-computer. Popkin's job is to process this footage, digitally removing the background and rendering it transparent. Then the whole clip had to be tilted using Quantel and resized so that the picture frame would fit into the space above where the two Mogarians are playing. This entailed angling the footage into the live action so that it matched the eyelines of the players, while also ensuring the right hand player's head never leaned into the image. If that had happened viewers would have seen the right Mogarian's head apparently behind the game board instead of where it should be — in front of it.



The explosive part nine cliff-hanger was augmented with stylus applied electronic lightning 'zaps' and some additional flaring. Very painstaking to do, but very effective when done, was the body shaped halo of electricity that surrounds Edwardes as he dies from electrocution. The halo was a thick, hand-traced line around a long shot of Edwardes. Soft, out-of-focus fuzzing was then given to the line as well as well as a high degree of opacity to make it almost transparent. Lastly, a phased oscillation was applied to the line to make it gently pulse. Every so often Popkin would need to move the shape of the outline as the actor shifted position on screen.

Other less demanding video effects were adding soft green electronic hues to the semi-dormant pods, green haloes to Vervoid POV shots, solarised white-outs for the vionesium explosions, and additional electronic reds to scenes set under emergency lighting conditions.

CUTS

There were a lot of top and tail edits to bring all four episodes down below the 25-minute cut-off, but nothing like the surgery needed on parts thirteen and fourteen. The main casualty from this chopping was the significance of Grenville and his various aliases.

The very first scene to go before the cameras showed Hallett back in his cabin, furious that Kimber unwittingly blew his cover as Grenville and pondering what to do. That whole scene, leading to the investigator hitting on the idea of trashing the cabin as the first phase of faking his death, was totally expunged. So too was a subsequent sequence of 'Grenville' looking out of his door and ducking back in as Janet passes by.

Continuing the loss of this minor narrative strand, Tony Scoggo saw another of his scenes vanish; Hallett subsequently reappearing as the Mogarian Enzu and being shown to his cabin by Janet. The loss of these short sequences broke the logic of Hallett's actions and left some fans wondering why the other Mogarians hadn't noticed that their friend had been replaced by an imposter; as scripted, after faking his own death, Hallett infiltrated the cargo hold and stole a loader's uniform, got shuttled back to Mogar with the other loaders, and rebooked himself on the voyage at short notice disguised as Enzu.

Another lost corridor scene was a short exchange between the Doctor and Mel as they first become aware of the guarded isolation cabin and wonder what might be inside.

Later in episode eleven another deletion occurs just after one of the guards has been killed and dragged into an air duct by two Vervoids. The Doctor, passing by the duct, notices the communicator dropped by the guard. Finding it broken he locates one of the yellow waste bins and tosses it in.

The death of the Vervoids was a cause for some additional pruning by the Director. The script had their wailing death throes audible throughout the ship, and indeed several such sequences, of survivors hearing echoing cries from the air ducts, were recorded. However, Chris Clough kept the emphasis of attention firmly on the special effects by removing some of these reaction scenes.

A significant special effects loss was a sequence towards the end of episode eleven. Bruchner is attacked by a Vervoid in one of the corridors. Grabbing a fire axe he manages to escape by hacking one of the creature's limbs off, only to find the severed arm begins crawling after him. It is not known if this whole scene was deleted due to running length, or because the crawling arm effect was not judged realistic enough.

MUSIC & SOUND

First cuts of the edited episodes were passed to Dick Mills and Malcolm Clarke for the addition of dubbed on music and special sound effects. In subsequent interviews Clarke recalled being inspired by the concept of a space going ocean liner to write music that was very grand and luxurious sounding.

Realising his score almost exclusively on keyboards, Clarke configured his synthesisers to produce a wide variety of orchestral sounds as required. The cargo hold scenes, especially during the first episode, were very sombre with deep booming drumbeats interpolated with sonorous passages that sounded like saxophones. Many of the lounge scenes, by contrast, were made to feel light and airy by an almost 'muzak'-like background track reminiscent of a Mellotron's output.

Much harsher on the ears were the two passages of aerobics music heard in the TARDIS scene, and later as Mel contemplates a work-out in the gym. Very harsh and tinny, the tracks were a futuristic interpretation of one-two kick-time music underpinned by an urgent clapping beat.

Most of the above were lengthier tracks, but in between Clarke composed a lot of very short 'stings' that varied in style. Sometimes they were very rich crashing organ chords, sometimes sustained electronic screams. Clarke's perceived trade-mark — percussion rhythms was not ignored either with several tracks, notably those more moody pieces in the opening episodes, featuring the clinking sound of xylophone blocks being struck together.

Malcolm Clarke composed a score totalling 33' 28" of specially written music, plus sixteen seconds of 'visual music' (sic) culled from a previous arrangement. Of this just over eleven minutes were for episode twelve.

A lot of Dick Mills' work involved taking lines spoken by the Vervoid actors, recorded on a separate sound track, and modulating them with the addition of a slow electronic swirl. The two speaking Vervoids (One and Two) had been instructed to say their lines in a harsh whisper, but removing the regional accents was even beyond Mills' talents!

Being half-human, half-mutant, Ruth Baxter's voice received a slightly different treatment. The added electronic oscillation was faster, giving her lines a higher-pitched warble.

The Vervoids' death scene had Mills raiding his own archives, using as their death screams a muffled mewling sound very akin to the Mandrels from Nightmare of Eden, plus the stock sound of leaves rustling.

The Mogarians' untranslated voices were very simply done. Conventional lines spoken by the two actors playing them were recorded backwards and treated with a level of reverberation. This back-speak was then over-dubbed onto the main soundtrack.

Specially provided sound effects included a sonorous breathing, plus a bubbling noise, for the dormant pods in part nine, a mechanised burble for the pulverising equipment and a deep roar for instances in the narrative where the Hyperion's engines are heard.

Titles

The correct titles for season 23 have become a matter of some debate during the year since its transmission. **IN-VISION** holds that the correct title is that shown on screen: THE TRIAL OF A TIME LORD.

For the sake of convenience, and out of respect for common usage, we have also chosen to refer to the various segments of THE TRIAL OF A TIME LORD by individual titles: *The Mysterious Planet, Mindwarp, Terror of the Vervoids* and *The Ultimate Foe*.

These are the titles by which the relevant segments were identified by the Target books of 1987-90. However, working titles for the stories are a more complex matter, as reflected by BBC paperwork. THE TRIAL OF A TIME LORD parts 1-4 were recorded as *The Mysterious Planet*, but were also known as *The Robots of Ravalox*.

Episodes five to six were recorded as *Mindwarp*, but also referred to as *Planet of Sil*.

Episodes thirteen and fourteen, commonly known as *The Ultimate Foe*, were commissioned as *Time Inc.* in 1985. The title *The Ultimate Foe* was also used in reference to serial 7C, encompassing episodes nine to twelve, which also appears to have had the working title *The Vervoids*, as it is named in the 'Based on' section of the Target novelisation. This serial is commonly known by the book's title of *Terror of the Vervoids*, a more appropriate title **IN-VISION** has chosen to retain, though it does not seem to appear on any BBC paperwork.

Other scripts commissioned for the 7C slot include *Paradise 5* (earlier *End of Term*), *Attack from the Mind, Pinocatheca* (aka *The Last Adventure*) and Jack Trevor Story's untitled tale.

The official title of all these episodes is, of course, simply THE TRIAL OF A TIME LORD.

TRIVIA

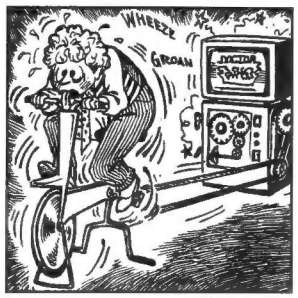
Pip and Jane Baker took up their option to write the novelisation of their story. Released as *Terror of the Vervoids* it made its hardback appearance in September 1987, a paperback version arriving in February 1988. Tony Masero supplied the cover painting and this book, numbered 125 in the Target series, was the first of the TRIAL OF A TIME LORD stories to see print.

Along with the rest of the story, the Vervoid serial was released as part of THE TRIAL OF A TIME LORD boxed set of videos in October 1993.

Although named in the scripts, none of the Mogarians is addressed by name in the finished episodes. For the record, Atza is identifiable by having a red translator, Ortezo's is blue, and Enzu's gold. Tony Scoggo, playing investigator Hallett, is credited on screen as Grenville for part nine, and Enzu for part ten. *Radio Times*, though, lists him as Grenville in both episodes.

In the camera scripts the character played by Arthur Hewlett (Kalmar in STATE OF DECAY) is still anonymously listed only as 'Elderly Passenger'. The decision to name him Mr Kimber was a late-in-the-day amendment.

Professor Lasky's forename is Sarah — given the presence of a stewardess called Janet this is a possible in-joke referring to the actresses who'd played a female scientist and stewardess during the Davison years.



TRANSMISSION

Two and a half months separated production of the Vervoid segment from the date of episode nine's transmission on 1 November 1986. Running lengths for the episodes were 24' 56" for part nine, 24' 18" for part ten, 24' 07" for part eleven and 24' 45" for part twelve. In a radical departure for the programme and the BBC none of these episodes boasted any credit for a Script Editor. Under agreed regulations a Producer could not script-edit any more than the serial's writers.

The serial was well received by the public, achieving better overall ratings than its other Season 23 predecessors and a good reception by the fans. Effectively it had demonstrated to John Nathan-Turner that, despite pleas about not being science-fiction buffs, the Bakers were writers capable of generating workable scripts, that adhered to the show's format, in very short spaces of time.

Likewise Chris Clough had shown that, despite origins in documentaries and soaps, he was more than capable of understanding the complexities of making a show like **Doctor Who**. His name was a recommendation Nathan-Turner would be pleased to hand on to his successor…

The shape and structure of serial 7C determined that the Vervoid serial should be transmitted in advance of the two wrap-up episodes, the top and tail linkages to the serial ensuring it would fit in seamlessly with the MINDWARP and ULTIMATE FOE elements. Each of the transmission prints was accompanied by a paragraph of narration, penned by John Nathan-Turner, to be read out by a BBC announcer ahead of the episodes by way of explaining events from previous weeks.

The Back Pages feature in *Radio Times* for the week of November 1-7 devoted its main colour page and a couple of column inches to a feature by *DWM*'s Patrick Mulkern promoting the arrival of Melanie. Highlighted by a location photograph from 7C the article gave some background and details of her character although, in keeping with the Vervoid serial itself, it omitted to give her surname. A strapline to the piece billed companion Mel as "number 26", presumably discounting Sara, Katarina, K-9, Kamelion and the regenerated form of Romana II.

In the same article *Radio Times* plugged Bonnie Langford's appearance over the festive season in a production of *Peter Pan* at Eastbourne, and Colin Baker's run, a few miles west along the coast, in *Cinderella* at Brighton — the version written and directed by John Nathan-Turner. The cast listings for Saturday included mentions for the latest **Doctor Who** video release, THE DAY OF THE DALEKS. All four episodes were billed to start at 17:45.

Like the rest of THE TRIAL OF A TIME LORD, serial 7C has not been repeated on terrestrial television to date, but has been shown on the cable/satellite channel UK Gold. For overseas sale the Vervoid segment has been packaged as a 90-minute TV movie with titles identifying it as part three of THE TRIAL OF A TIME LORD.

Last time, on Doctor Who...

Part Nine

"Now we continue the **Doctor Who** adventure, THE TRIAL OF A TIME LORD. The case for the prosecution has ended and the Doctor's companion Peri had been killed by order of the Time Lord's High Council. The situation looks bleak for the Doctor, as he commences his case for the defence."

Part Ten

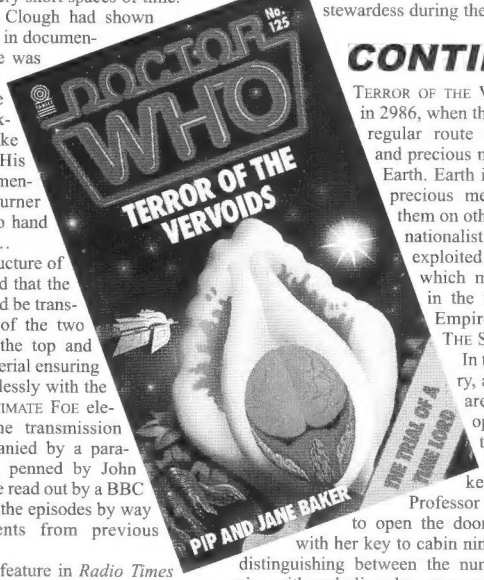
"And now on BBC1, part ten of the **Doctor Who** adventure, THE TRIAL OF A TIME LORD. The Doctor is on trial defending his life. In the future the Doctor and his new companion Melanie have received a mayday call, which leads them to the Hyperion III, an intergalactic space liner. However Commodore Travers and his passengers and crew deny all knowledge of the call, and the person the Doctor suspects as being the sender, has mysteriously been killed. Meanwhile in the hold of the ship, a group of scientists have set up a security area where high spectrum light only is permitted, and Melanie has decided to investigate."

Part Eleven

"...And that's after episode eleven of the current **Doctor Who** adventure THE TRIAL OF A TIME LORD. The Doctor and Melanie are investigating a series of mysterious deaths aboard the space liner Hyperion III. In the cargo hold seed pods have accidentally broken open and the contents disappeared. Meanwhile mystery surrounds the isolation room which the Doctor and Melanie have decided to investigate."

Part Twelve

"And now we continue our **Doctor Who** adventure, THE TRIAL OF A TIME LORD, with the Doctor and Melanie investigating a series of deaths aboard the space liner Hyperion III. The Vervoids, a plant species, have broken out of their pods and are planning the destruction of the human race. But which of the passengers or crew are helping their cause?"



CONTINUITY

TERROR OF THE VERVOIDS takes place in 2986, when the Hyperion III runs a regular route carrying passengers and precious metals from Mogar to Earth. Earth is apparently short of precious metals and is seeking them on other worlds, provoking nationalist backlashes from the exploited natives — a situation which matches those shown in the third Doctor's Earth Empire stories & THE SENSORITES.

In the 30th century, all cabin looks are apparently opened by identical keys, as identical keys, as Professor Lasky is able to open the door of cabin six with her key to cabin nine. The idea of distinguishing between the numbers six and nine with underlines has apparently died out.

Mogarians are gold-skinned humans who live comfortably in Earth-like gravity, but are poisoned by oxygen.

Factories are run by robots, which might be made obsolete by the Vervoids, suggesting that TERROR OF THE VERVOIDS may be set around the time of THE ROBOTS OF DEATH.

Commodore Tonker Travers has become caught in a web of 'murder and intrigue' involving the Doctor once before, when the Time Lord saved his ship, and the pair seem to share a grudging respect reminiscent of the Doctor's early relationship with the Brigadier. Travers recognises the Doctor, but not Mel, and doesn't enquire after Peri or any other past companions, suggesting (but not proving) that he met the Sixth Doctor while he was travelling alone, sometime between TRIAL and VERVOIDS.

Genocide is explicitly banned by Article Seven of Gallifreyan Law, which allows no exceptions. Though *The Stage* commented on the clash with GENESIS OF THE DALEKS in its review of the season, there isn't necessarily any contradiction: the Doctor's mission to wipe out the Daleks may have been an illegal operation ordered by the Celestial Intervention Agency.

Rumours

"TERROR OF THE VERVOIDS included ideas from David Halliwell's unused script."

This seems unlikely, due to copyright constraints, apart from elements suggested by the production crew.

"Robert Holmes scripted the courtroom scenes, and developed the initial idea."

This is also unlikely, given Holmes' deadlines for parts thirteen to fourteen and the state of his health at the time. It is possible however that he, or Eric Saward, had specified an ending where the Doctor committed genocide as the necessary lead-up to the final episodes, as the extinction of a race also figured in David Halliwell's Attack from the Mind.

HOLD TIGHT ! Dr Who—Colin Baker—taking new partner Melanie—Bonnie Langford—on a galactic trip yesterday
Picture : MIKE HOLLIST

Peter Who!

BONNIE FLIES TO RESCUE OF TIME LORD

PETER PAN has been called in to try to save Dr Who's life.

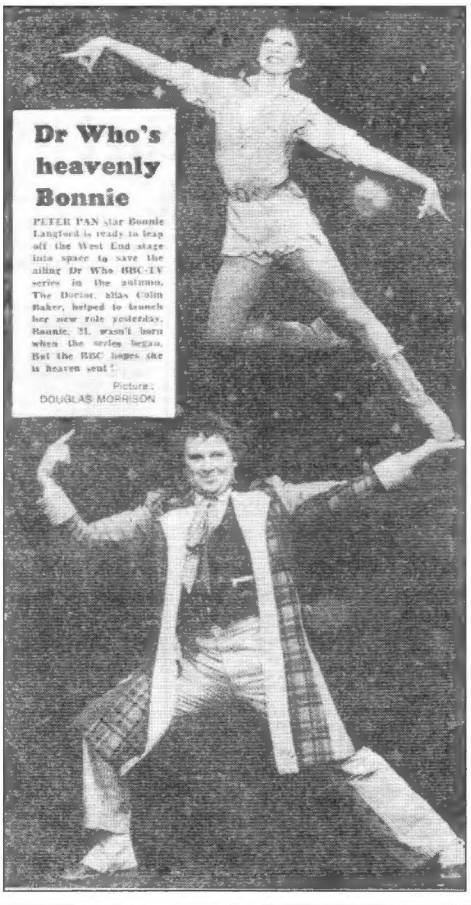
As the Time Lord's new assistant Melanie, 21-year-old Bonnie, star of the West End's Peter Pan, will inject humour in place of the violence which upset BBC-1 boss Michael Grade and threatened to finish off the 22-year-old TV space saga.

Melanie, a modern miss heavily into aerobics and muesli decides the doctor is overweight and must diet. The current Dr Who, actor Colin Baker, is about 15 stone.

Some 'stunning' new monsters and the return of Sil, the galactic slug are promised in the series starting in the autumn.

For the photographers of Fleet Street, the summons from the BBC Press Office was part of a twenty-year old routine. The young lady who'd share the Doctor's travels for the next few years (and hopefully 'keep the dads watching') would be revealed and launch herself into the public eye by posing for publicity shots, ideally accompanied by the current Doctor — and preferably while showing a bit of leg.

They got the leg, but otherwise things would be a little different to normal on the 23rd January 1986. When those photographers who hadn't already been tipped off by their news desk arrived at the Aldwych Theatre, they found that the new companion was, for arguably the first time in the series' twenty-two year history, an established name. Already several weeks into her starring role as *Peter Pan*, singer, dancer and one-time child star Bonnie Langford was hoisted into the air alongside her new co-star Colin Baker to announce that she was to be **Doctor Who**'s new companion, Melanie Bush.



Dr Who's heavenly Bonnie

PETER PAN star Bonnie Langford is ready to leap off the West End stage into space to save the ailing Dr Who BBC-TV series in the autumn. The Doctor, alias Colin Baker, helped to launch her new role yesterday. Bonnie, 21, wasn't born when the series began. But the BBC hopes she is heaven sent.

Picture: DOUGLAS MORRISON

Publicity the following day subverted the usual cliches: headlines like *Bonnie is Doctor Who's New Pal, Bonnie Lands With Doctor Who* and *Peter Who* centred on Bonnie Langford and *Peter Pan* as much as **Doctor Who**. "Bonnie" reported the *Daily Mail*, "will inject humour in place of the violence which upset BBC1 boss Michael Grade and threatened to finish off the 22-year old TV space saga". Further insights revealed that Melanie would be a modern miss, into aerobics and muesli, who decides the Doctor is overweight and must diet." Other papers were more brutal in their comments on Colin Baker's weight: "Doctor Huge", declared The Sun, before providing *Diet tips for Time Lords* in an article which Colin Baker later sent to the writer responsible, highlighting the errors and misquotes with the note "More in sorrow than in anger" attached (as he explained to the audience at the FalCon convention in summer 1986).

Nevertheless, if John Nathan-Turner had intended to remind a wider audience of Doctor Who's existence, January 1986 could be marked up as a success which had kept the series in the news.

Other were less happy at the news of Langford's casting. According his account in *DWB*107, Ian Levine had rung John Nathan-Turner shortly before the press call to pass on the latest rumours going around fandom, but found the idea of Langford joining the series so ludicrous that he'd been reluctant to mention it — until Nathan-Turner demanded insistently to know the source of the rumours. According to Levine, he then stated that there was no truth to them.

Much of the fan audience was as shocked as Levine when Langford was then revealed to the press, and for the first time in its history they expressed widespread anger at a casting decision. "I was shocked and distressed…" wrote *DWB* reader Andrew Roberts. "I have nothing against Miss Langford, but to my mind this singer/dancer just isn't companion material… I fear this will drive fans and public alike even further away from the series, and will only serve to knock the final nail in the coffin and seal the fate of the good Doctor's future forever".

Even ***Doctor Who** Magazine*, in 1986 still wary of criticising its licence providers, broke ranks and published letters querying the new cast member. Reader Mark Smith wrote in issue 112 (May 1986), "Certainly the inclusion of Bonnie Langford in the new season indicates a very uncertain future. Miss Langford may be a very talented dancer, but an actress she is not, as well the **Doctor Who** team know."

Further promotions were staged as the date of Melanie's on-screen debut came closer. On 6 September she featured on BBC1's **Saturday Picture Show**, which featured a clip from the new series. A further Press call was hosted on 20 October, giving some details of the forthcoming Vervoid serial alongside photographs of Bonnie Langford next to a bearded Colin Baker.

The final verdict has to be that the publicity worked. Though there were few major newspaper features for 'part nine' of an on-going serial, Bonnie Langford's first episode pulled 5.2 million viewers, the highest for the season so far, and ranked 85th in the charts for that week, thanks in equal measure perhaps to the impact of Peri's death the previous week, a colour feature in *Radio Times' Back Pages*, and Langford's established fame. Episode two dipped down to 4.6 million (position 93), but recovered substantially for the last two episodes which weighed in at 5.3 and 5.2 million apiece (positions 86 and 89 respectively). Bonnie Langford may have been a controversial choice, but for these four weeks at least she proved to be just what the Doctor ordered. The fly in the ointment was to come in the Audience Reaction report on the season (see **IN-VISION 89**), which gave her a satisfaction rating of a mere 47% - twenty per cent less than her predecessor Peri and the rest of the cast.

HOW Dr WHO GREW INTO A Dr HUGE

Colin has piled on 2 stone!

DOCTOR WHO is fighting a whopping new enemy. Not the Daleks. Not the Cybermen. But the flab!

For, since the long-running telly series was rested last year, actor Colin Baker has become... Doctor Huge.

Chunky Colin groaned: "There's only one word to describe me at the moment—fat. I'm not a pretty sight.

Rocketed

THEN... it's cuddly Colin

NOW... Bonnie nags the whopping Doctor to lose weight.

TIME LORD TIPS

Idle

Stunts

Problem

The Trial of a Time Lord

Parts Nine — Twelve
Series 23
Story 3
Serial 145
Code 7C

Guest Cast

Professor Sarah Lasky [9-12] Honor Blackman
Commodore Travers [9-12] Michael Craig
Janet [9-12] Yolande Palfrey
Rudge [9-12] Denys Hawthorne
Hallett [9-10] Tony Scoggo
Kimber [9-10, 11-12[2]] Arthur Hewlett
Bruchner [9-12] David Allister
Doland [9-12] Malcolm Tierney
Edwardes [9-10,11-12[2]] Simon Slater
Atza [9-12] Sam Howard
Ortezo [9-12] Leon Davis
First Guard [9-11,12[2]] Hugh Beverton
Second Guard [10,11-12[2]] Hugh Weedon
Duty Officer [10] Mike Mungarven
Ruth Baxter (Mutant) [10-12] Barbara Ward
First Vervoid [11-12] Peppi Borza
Second Vervoid [11-12] Bob Appleby

[1] Credited as Grenville on episode one, Enzu on episode two
[2] Appears as uncredited corpse in later episodes

Small

Crimson Time Lords [9-12] David Bache, Kenneth Thomas, Leslie Fry, James Delaney, Roy Seeley, Bob Hargreaves, Jack Horton
Orange Time Lords [9-12] Derek Hunt, Llewellyn Williams, Lew Hooper, David Fieldsend, David Enyon
Brown Time Lords [9-12] Jack Horton, Barry Butler, John Buckmaster, Martin Clark, Bob Hargreaves
Court Guards [9-12] John Capper, Kevin O'Brien, Gary Forecast, Oscar Peck
Guards [9-12] Quint Boa, Richard Bonehill, Paul Holmes, John Constable
Stewards [9,12] Lea Derrick, John Small
Medics [9] Maurice Iley, Johnnie Lee Harris
Officers [9-12] Robert Goodman, Kevin Vaughan
Duty Officer [9-12] Michael Summerfield
Waste Disposal Operatives [9,11-12[2]] Martin Hyder, Barry Holland
Loaders [9] Quint Boa, Richard Bonehill, Paul Holmes, John Constable, Les Derrick, Martin Hyder, Barry Holland, Robert Goodman, Maurice Hey, Kevin Vaughan, Johnnie Lee Harris
Vervoids [11-12] Gess Whitfield, Paul Hillier, Bill Perrie, Jerry Manley

Crew:

Title Music by Ron Grainer
Arranged by Dominic Glynn
Incidental Music Malcolm Clarke
Special Sound Dick Mills
Production Assistant Jane Wellesley
Production Manager Ian Fraser
Assistant Floor Manager Karen Little
Floor Assistant [B2] Yvonne O'Grady, [B] Adam Tandy
Studio Lighting Don Babbage
Technical Co-ordinator Alan Arbuthnott
Studio Sound Brian Clark
Grams Operator Jem Whippey
Video Effects Danny Popkin
Vision Mixer Shirley Coward
Videotape Editor Hugh Parson
Studio Camera Supervisor Alec Wheal
Camera Crew Eleven
Production Ops Supervisor Cliff Richardson
Costume Designer Andrew Rose
Costume Assistant Chrissie Tucker
Make-Up Designer Shaunne Harrison
Make-Up Assistants Simon Tytherleigh, Lesley Smith, Issy Webley
Visual Effects Designer Kevin Molloy
Visual Effects Assistant Chris Reynolds, John Van Der Pool, Clare Chopping, Briony Keating
Title Sequence Sid Sutton, Terry Handley
Graphics Designer Clive Harris
Properties Buyer Al Huxley
Designer Dinah Walker
Production Secretary Kate Esteal
Production Associate Jenny Doe

Starring

The Doctor Colin Baker
The Valeyard Michael Jayston
The Inquisitor Lynda Bellingham
Melanie Bush Bonnie Langford

Written by Pip and Jane Baker
Script Editor None credited
Producer John Nathan-Turner
Director Ron Jones

Programme Numbers:

Part Nine: 50/LDL1051S/73/X
Part Ten: 50/LDL1052L/72/X
Part Eleven: 50/LDL1053F/72/X
Part Twelve: 50/LDL1054A/72/X

Rehearsals:

7th — 15th July 1986
18th July — 29th July 1986
4th — 11th August 1986

Studio Recording:

Trial Scenes 16th — 17th July 1986, TC1
Parts Nine-Twelve 31st July — 1st August 1986, TC3
Parts Nine-Twelve 12th — 14th August 1986, TC?

Transmission:

Part Nine: 1st November 1986, 17.45pm, BBC1 (24'56", 17.47.12 — 18.12.08)
Part Ten: 8th November 1986, 17.45pm, BBC1 (24'18", 17.46.50 — 18.11.08)
Part Eleven: 15th November 1986, 17.45pm, BBC1 (24'07", 17.47.45 — 18.11.52)
Part Twelve: 22nd November 1986 17.45pm, BBC1 (24'45", 17.46.34 — 18.11.19)

Audience, position, appreciation:

Part Nine: 5.2 million, 85th, 66%
Part Ten: 4.6 million, 93rd, 69%
Part Eleven: 5.3 million, 86th, 69%
Part Twelve: 5.3 million, 89th, 69%

Books:

BAKER, Pip and Jane. ***Doctor Who*** *- Terror of the Vervoids* (Target, 1987)
CHRISTIE, Agatha: *Murder on the Orient Express* (Collins, 1934)
DICKENS, Charles: *A Christmas Carol* (1888)
HOWE, STAMMERS, WALKER. ***Doctor Who*** *- the Eighties* (Virgin, 1996)

Magazines:

Celestial Toyroom (1986, Neil Hutchings describes Vervoids as traditional in story and monsters, and praises the cliffhangers for not zooming in on the Doctor)
CT of Death (1988, one of many reviewers to criticise the stiff, cliched and ridiculous dialogue, much of which is unnecessary)
DWB 58 (1988, Eric Saward interview, including his comments on the circumstances under which VERVOIDS was commissioned, and his damning view of the scripts for episodes nine and ten)
DWB Winter Special (1986, Simon Colenutt quotes Alastair MacLean's *Golden Rendezvous* as an influence)
DWB Winter Special (1986, Justin Richards comments that the cliffhanger manipulates our expectations to advantage. 'On the one hand, things happen which we can foresee and anticipate – and here the tension arises from our apparently superior knowledge and awareness.' We know ('from our own common sense and from the Valeyard's warnings') that Mel is walking into danger. But the person watching her is not in fact a threat: our fears discredit themselves, and only then are we shown the threat. In other words, we are lulled into a false sense of security. Its effectiveness lies in its being a cliffhanger which takes place in the scenario (at a time in the serial when we are used to trial cliffhangers), and in that it is not static or over-orientated towards close-ups (we are shown explosions, the camera pulls back, and then the very final shot is the close-up as the theme starts.)' He notes that the mutant appears solely to provide a cliffhanger for episode ten and fills no other role in the plot. Cut scenes lead him to wonder why the Mogarians accepted the imposter Hallett as their friend)
DWM 118 (1986, Richard Marson identifies Agatha Christie's *Ten Little Niggers* as a source)
DWM 120 (1986, Jane Baker describes the brief)
DWM 123 (1987, Kevin Molloy interview, describing the effects)
DWM 135 (1988, Chris Clough interview, where he explains his view of the liner as a cargo ship with a few decks of luxury cabins, like the banana boats of the 19th century)
DWM 137 (1988, Pip and Jane Baker interview, where they say the brief came from both Saward and John Nathan-Turner, and was for an Agatha Christie-style 'country house murder in space' to provide a change of pace within the season; they state that they were inspired by learning that animals and plants shared certain hormones and that Saward saw the first two episodes)
DWM 195 (1992, Malcolm Clarke interview)
DWM 201 (1993, Richard Bignall details the circumstances of the delivery datelines)
DWM 206 (1993, Pip and Jane Baker interview, indicating that the brief came solely from Nathan-Turner)
DWM 253 (1997, Stephen Cartwright suggests that *Vervoids* follows the Agatha Christie formula: 'a frivolous upper-middle-class world of decadent leisure is shattered by murder, and the casting of suspicion exposes motives, guilty cover-ups, and the ugly underside of a superficially gleaming society.')
Enlightenment 16 (1986, Pip and Jane Baker are reported to have been chosen as writers because they could produce a script in a hurry)
Enlightenment 18 (1987, Martin Wiggins comments that the clues are too obvious, given Pip Baker's stated intention that the story should be an intellectual puzzle for the audience to solve)
Enlightenment 19 (JC Armstrong comments that the whodunnit is undercut by the fact that the culprit is almost the only suspect left alive by the time he's unmasked)
Enlightenment 20 (1987, Ben Hakala suggests that the Doctor killing the Vervoids without a qualm may have been invented by the Valeyard in order to give colour to the genocide charge)
Enlightenment 26 (1988, Bryan Jenner points out that the function of the Matrix as established in THE DEADLY ASSASSIN is to predict and forecast but not to *foresee* the future, and TERROR OF THE VERVOIDS may therefore never happen. This view is consistent with the fact that the Doctor's costume in TIME AND THE RANI is the same as at the end of THE TRIAL OF A TIME LORD, rather than that seen in TERROR OF THE VERVOIDS)
Enlightenment 26 (1988, Zen Faulkes comments that the story is rushed)
Five Hundred Eyes 2 (1988, Ian Levy quotes The Seeds of Doom as a comparison)
Metamorph 2 (1989, Zach Waugh says the characters are boring)
The Highlander 11 (1987, Paul Cockburn considers the mystery in episode nine uninteresting; it is 'all problem, no clues', and comments on the use of hastily written short cuts such as the distress signal and the Commodore's past relationship with the Doctor; Brigid Cherry wonders why the genetically engineered Vervoids have stings and a hatred of animalkind in their make-up)
MLG Magazine 21 (1987, Chris Chibnall quotes THE ROBOTS OF DEATH as an influence and remarks that the Commodore is based on Michael Craig's character in **Triangle**!; Daniel Adams criticises the lack of realism; Chris Chibnall dismisses Vervoids as one long in-joke; Andrew Kutzer references *The Mutations* (1974) as a source)
MLG Magazine 22 (1987, Martin Wiggins comments damningly that the story exists to fill space between the opening and closing credits, and events happen not through any dramatic justification, but because they are the sort of things that do happen in *Doctor Who*)
Private Who 12 (1988, The Bakers interviewed; they recall Saward seeing only the first episode)
Queen Bat 7 (1987, Brigid Cherry notes that the story has too many deaths. This means that it doesn't matter who dies next or who is responsible: we become inured to it; she adds that the cliffhangers contribute little to the ongoing story – other than an episode ending; Richard D Smith thinks the vegetarian moralizing is an embarrassment. Brigid Cherry notes that the Commodore insists the ship is hi-jack proof after Bruchner has already hi-jacked it!)
SFT: A Winter Wonderland (1986, Denis Harrison notes that the Doctor is sidelined to let Melanie introduce herself, and feels the emphasis on fitness is overstressed)
Skonnos 13 (1987, Mark Benoy notes that Melanie is introduced in such a way that potentially hostile critics do not have time to think about her: rather than have her gradually assume dominance, and so provoke hostility, she is just there)
Spectrox 5 (1987, Chris Newbold analyses the influence of whodunnits, and comments that the opening narration by the Doctor makes for a 'novel-like style' and establishes for the audience the genre of murder mystery. However, as a murder mystery it tries to be too clever by hiding itself in unnecessary detail (Hallett, who is set up as a relevant clue but is detective rather than murderer). By episode ten, we know that the murders are committed by whatever was in the pods, and it scarcely matters which scientist is involved. So whereas a conventional murder mystery has one plot and lots of red herrings, this one has lots of plots and no red herrings at all. In that sense, generically it's a mess. He also analyses the vegetarian issue: if it is saying that animals eating plants is as bad as animals eating animals, then we might as well drop the issue and eat everything; creating a sentient plant like the Vervoids means that the story isn't fair comment on the issue of vegetarianism and speculates that director Chris Clough deliberately used and added to the clichés in the script by misdirecting camera shots)
Spectrox 6 (1988, Tat Wood notes that the Vervoids are scientifically implausible: walking plants would not need to hunt - they would be almost Buddhist in outlook)
Star Begotten 6 (1988, Tim Munro suggests that episode 11 was shot with the intention of ending on the shot of Bruchner watching as the ship steers into the black hole, but Chris Clough was either told to stick to the script, or otherwise over-ruled in post-production)
Starburst 98 (1986, Colin Baker set report, where he comments on the failure to make use of the framed *Eagle* page in one cabin)
Starburst 103 (1987, Andrew McDermott references *Murder on the Orient Express* and *Alien* as sources)
Starburst 104 (1987, Simon Terry comments tat the monsters are this story's raison d'etre)
Supervoc 7/8 (1987, Greg King says TERROR OF THE VERVOIDS is a 'flashy' story lacking in suspense; Richard Freeland feels it is more realistic and credible than its predecessors in the season)
TARDIS (1987, Ian MacLachlan feels it is overcomplicated, not clear enough for a whodunnit)
Time and Space 2/1 (1987, Adrian Child and Daniel Northover ask why the Vervoids kill Ruth, who is becoming a Vervoid)
Tranquil Repose 1 (1987, Nicholas Laister thinks the first episode is in the style of mid-'70s Hinchcliffe who, but the rest of the story doesn't sustain this)
Vervoid Salad (1987, James Hemens dismisses the Rudge sub-plot as padding; and praises Colin Baker's subdued role. Andrew O'Day says the appearance of the Vervoids dissipates any air of menace)
Whoiook 3 (1986, Paul Cornell suggests the plot was based on a story by Robert Holmes)
Zodin 4 (1987, JA Crow comments on the understated mention of the near-genocide of the Mogarians by Earthmen, and quotes *Abbott and Costello Meet the Killer* (1948) and *The Intelligence Men* (1965) as inspirations for the pulveriser scene)

Theatre:

42nd Street
Cats
Charlie Girl
Gone With The Wind
Gypsy
Hollywood and Broadway II
Me and My Girl
Nunsense
Oklahoma!
Peter Pan - The Musical
Sweet Charity
The Pirates Of Penzance
The Sound of Music

Film:

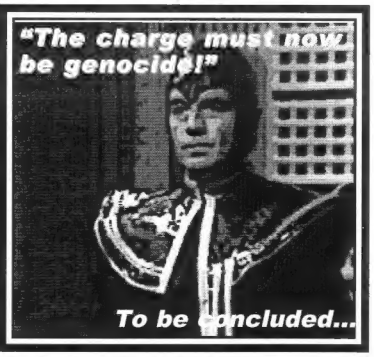
Account Rendered (1957, Peter Graham Scott)
Age of Innocence (1977, Alan Bridges)
All Neat in Black Stockings (1968, Christopher Morahan)
The Angry Silence (1960, Guy Green)
Appointment with Death (1988, Michael Winner)
Appuntamento con il disonore, aka Night of the Assassins (1970)
Benjamin Franklin: The Rebel (1975)
The Black Tent (1956, Brian Desmond Hurst)
A Boy, a Girl and a Bike (1949, Ralph Smart)
Braveheart (1995)
Breakaway (1955)
Bugsy Malone (1976, Alan Parker)
Cambell's Kingdom (1957, Ralph Thomas)
The Cat and the Canary (1979, Radley Metzger)
Come Die My Love (1953)
Cone of Silence (1961, Charles Friend)
Conspirator (1949, Victor Saville)
Country Dance aka Brotherly Love (1970, J Lee-Thompson)
The Cruel Sea (1953, Charles Friend)
Danger List (1957)
Daughter of Darkness (1948, Lance Comfort)
The Delavine Affair (1954, Douglas Pierce)
Diamond City (1949, David McDonald)
Diplomatic Passport (1956)
Doctor in Love (1960, Ralph Thomas)
The Embezzler (1954)
Escape 2000 (1981, Brian Trenchard-Smith)
Eyewitness (1956)
The Saint (1997)
Fame Is the Spur (1946, . Roy Boulting)
Family Life (1972, Ken Loach)
Forbidden Cargo (1954, Harold French)
The Fourth Mrs. Anderson (1970)
The Fourth Wish (1976, Don Chaffey)
Fright (1971, Peter Collinson)
The Glass Tomb (aka THE GLASS CAGE: 1955, Montgomery Tully)
Goldfinger (1964, Guy Hamilton)
Green Grow the Rushes (1951, Derek Twist)
Handcuffs, London (1955)
High Tide at Noon (1957, Philip Leacock)
Historia de una chica sola (1968)
Homecoming (1948, Mervyn Le Roy)
House of Secrets (1956, Guy Green)
In the Name of the Father (1993, Jim Sheridan)
Inn of the Damned (1974)
The Irishman (1978)
The Iron Maiden (1962, Gerald Thomas)
Jason and the Argonauts (1963, Don Chaffey)
Kampf um Rom I (1968)
Kampf um Rom II (1969)
The Killing of Angel Street (1981)
La Citta prigioniera (1962, aka *Captive City*)
La Musica (1965)
The Last Grenade (1970, Gordon Flemyng)
Last Rites (TVM1974)
The Last Roman (1969)
Life at the Top (1965, Ted Kotcheff)
Life for Ruth (1962, Basil Dearden)
Life in Emergency Ward 10 (1959, Robert Day)
Little DomNobody's Fault (1988, Christine Edzard)
Lola (1969, Jacques Demy)
The Love Lottery (1954, Charls Crichton)
The Magic Box (1951, John Boulting)
Mafia Story (1953, Brian Desmond Hurst)
Manchas de sangre en la luna (1951)
A Matter of WHO (1961, Don Chaffey)
The Medusa Touch (1978, Jack Gold)
Modesty Blaise (1966, Joseh Losey)
Moment to Moment (1965, Mervyn le Roy)
Mysterious Island (1961, Cy Endfield)
A Night to Remember (1958, Roy Baker)
No My Darling Daughter (1961, Ralph Thomas)
Nor the Moon by Night (1958, Ken Annakin)
Outsiders (1954)
A Pair of Briefs (1962, Ralph Thomas)
Pandora (1971)
Passage Home (1955, Roy Baker)
Passport to Pimlico (1949, Henry Cornelius)
Payroll (1961, Sidney Hayers)
Per amore (1976)
Pope John Paul II (TVM1984)
Port Essington (1975)
Present Laughter (1968)
Quartet (1949, Kenn Annakin; Arthur Crabtree, Ralph Smart, Harold French)
The Rainbow Jacket (1954, Basil Dearden)
Ride a Wild Pony (1976)
Rose Bloom Twice (TVM1978)
The Royal Hunt of the Sun (1969, Irving Lerner)
Sandra (1966)
Sapphire (1959, Basil Dearden)
Sea of Sand (1958, Guy Green)
The Secret Adversary (TVM 1982)
The Secret Garden (1994, Agnieszka Holland)
The Secret of My Success (1965, Noland Shaw and Andrew J Stone)
A Sense of Belonging (1962)
Serena (1962)
Shalako (1968, Edward Dmytryk)
The Silent Enemy (1958, William Fairchild)
So Long at the Fair (1950, Terence Fisher & Anthony Barraclough)
Something Big (1971, Andew V McLaglen)
The Square Peg (1958, John Paddy Carstairs)
Stanley: Every Home Should Have One (1984)
Star Wars (1977, George Lucas)
Star! (1968, Robert Wise)
Stolen Hours (1963, Daniel Petrie)
Summer Flight (1964)
Summer Rain (1977)
Suspended Alibi (1956)
Svengali (1956, Noel Langley)
Talos the Mummy (1998, Russell Mulcahy)
The Three Musketeers (1973, Richard Lester)
The Timeless Land (TVM1980)
To the Devil a Daughter (1976, Peter Sykes)
To Walk with Lions (1999)
A Town Called Hell (1971, Robert Parrish)
Turkey Shoot (1981)
Twinky (1969, Richard Donner)
A Twist of Sand (1968, Don Chaffey)
Tycoon: the Story of a Woman (1983)
Upstairs and Downstairs (1959, Ralph Thomas)
Vagina stelle dell'Orsa (1965)
The Vault of Horror (1973, Roy Ward Baker)
The Virgin and the Gypsy (1970, Christopher Miles)
The Wide Open Door (1967)
Yield to the Night (1956, J Lee-Thompson)
You Pay Your Money (1957)

Television:

The Apocalypse Watch (1997)
Arthur of the Briton: SIX MEASURES OF SILVER (HTV, 31/10/73)
The A-Team: COWBOY GEORGE (NBC, 11/2/86)
The Avengers (ABC, 1961-69)
Behind the Scenes with Goldfinger (1995)
Bergerac: WHAT DREAMS MAY COME TRUE (BBC1, 25/10/85)
The Bill: BAD FEELINGS (Thames, 1998)
A Bit of a Do (Yorkshire, 13/1-1/12/89)
Brides of Christ (C4, 23/1 - 27/2/92)
Brookside (C4/Mersey, 1982-...)
CATS Eyes: WITH VINEGAR & BROWN PAPER (TVS, 26/4/85)
Columbo: Dagger of the Mind (NBC)
Compact (BBC, 1962-65)
Crossbow (aka **William Tell**)
Daddy, Kiss It Better
Dalziel and Pascoe: THE BRITISH GRENADIER; TIME TO GO; RECALLED TO LIFE; ON BEULAH HEIGHT; CHILD'S PLAY (BBC1, 1995-...)
The Danedyke Mystery (Granada, 3/6 - 15/7/79)
Danger Man: COLONEL RODRIGUEZ (ITC, 18/12/60)
Doctor Who (BBC1, 1963-89, 1996)
EastEnders (BBC1, 1985- ...)
The Emigrants (1976)
The Explorer (BBC, 17/5 - 14/6/55)
The First OlympicAthens 1896 (1985)
The Foundation (ATV, 1977-78)
The Four Just Men (ATV, 17/9/59 - 27/8/60)
G.P. (1988)
The Gentle Touch: SECRETS (TVS, 27/10/84)
Ghost Squad: PRINCESS (Rank/ATV, 19/1/63)
Hot Resort (1985)
The Hot Shoe Show (BBC1, 1981-85)
House of Cards (BBC1, 18/11 - 9/12/90)
Husbands and Lovers
The Invisible Man: BLIND JUSTICE (ITV, 1958)
Junior Showtime
Just William (LWT, 1977-78)
Justice (1958)
Lace (1984)
Lena And Bonnie
A Life for a Life (1998)
Lillie (LWT, 24/9 - 17/12/78)
Lovejoy (BBC1/Witzend, 1986, 1991-94)
Minder on the Orient Express (Thames/Euston, 25/12/1985)
Never the Twain (Thames, 1981-81)
Opportunity Knocks (ITV)
Out of the Unknown: THE SONS AND DAUGHTERS OF TOMORROW (BBC2, 19/5/71)
Play of the Month: Tartuffe (BBC1, 28/11/71)
Probation Officer (ATV, 1959-62)
The Professional: THE ACORN SYNDROME (LWT/Mark One, 7/9/80)
Robin's Nest (Thames, 1977-81)
Room at the Bottom (Yorkshire, 1986-88)
The Saint: THE ARROW OF GOD (Granada, 15/11/62)
Sapphire and Steel (ATV/Central, 1979-82)
Saturday Starship
Second Time Around (1974)
Shoestring: THE MAYFLY DANCE (BBC1, 26/10/80)
Spoiled (1968)
Spyship (BBC1, 9/11 - 14/12/83)
St Joan (BBC, 6/5/61)
Star Trek: THE MENAGERIE (NBC/Desilu, 1964)
The Sweeney: DOWN TO YOU, BROTHER (Euston/Thames, 22/11/76)
Tales of the Unexpected: THE EAVESDROPPER (LWT, 2/5/82); HIJACK (26/12/81)
The Talking Head
This Is Your Life: Bonnie Langford (BBC1, 26/1/96)
Tiger Trap
Tonight at 8.30: FAMILY ALBUM (BBC1, 2/5/91)
Top Secret (Associated Redifusion, 1961-62)
Triangle (BBC, 1981-83)
The Upper Hand (ITV, 1990-96)
The Vise (1954)
Voice of the Heart (HTV, 28/3-29/3/89)
The Wild Little Bunch (1973)
Wogan (BBC1, 1985-1992)

Doctor Who:

The Ark in Space (**IN-VISION 2**)
Attack from the Mind (unproduced)
Attack of the Cybermen (**IN-VISION 79**)
The Caves of Androzani (**IN-VISION 76**)
Frontios (**IN-VISION 73**)
Galaxy Four (**Space and Time 18**)
Genesis of the Daleks (**IN-VISION 4**)
The Ice Warriors (**Space and Time 39**)
Mindwarp (**IN-VISION 87**)
The Mutants (**Space and Time 83**)
Paradise Five (unproduced)
Pinnacle/Ibeca (unproduced)
Planet of Evil (**IN-VISION 8**)
Planet of Fire (**IN-VISION 75**)
The Robots of Death (**I-V 20**)
The Sontaran Experiment (**IN-VISION 3**)
State of Decay (**IN-VISION 49**)
Timelash (**IN-VISION 83**)
The Ultimate Foe (**IN-VISION 89**)



EAN1911
£ 2·50